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DIFFERENT WORLDS

#2

THE MAGAZINE OF GAME ROLE-PLAYING

EDITORIAL

FIRST REACTIONS

When the first issue of this magazine appeared, I contemplated it with mixed relief. *Different Worlds* represents months of thought, effort, and struggle and while the accomplishment cheered me, the responsibilities which it created depressed me, for it meant that the sacrifices I'd made would be repeated time after time. But the joy of this project overwhelmed every regret. *Different Worlds #1* is my first creative accomplishment, an original, personally worthwhile and beneficial to the entire hobby, a standard-setter in every sense. *DW* will aim high.

And from the readers have come reactions of happy surprise and admiration concerning *DW's* professional format and high quality of its articles and art. We think issue #2 shows that #1 was no fluke.

WHERE WE GO FROM HERE

At DUNDRAGON IV, one young man looked through the magazine. His puzzled expression became clear when he asked, "*Where are all the charts and tables?*" I wasn't ready for that one. The contents as you have them represent what my associate editors and I thought would be of the most interest, but many of you are just finishing the first issue as I write, so we have yet to receive much constructive advice from adventurers and game-masters. What would you like? More reviews? More variants and extensions? More on the philosophy of role-playing? More news, plugs, and gossip? More charts and tables? Just more?

Write us: say specifically what you like or don't like about *DW*, what you'd like to see more of, and what you'd like emphasized.

Write an article: good articles are more immediately effective suggestions, because their publication makes the magazine a vehicle for your viewpoint.

Illustrate: every magazine needs artwork. We want your best.

IN THIS ISSUE. . .

Gigi D'Arn is the world's oldest gaming groupie. I first met her when she sat in for Lou Zocchi's dummy. . . Steve Lortz's continuing study of RPG's will be titled THE WAY OF THE GAMER (look for it in every issue). . .We present the second *RuneQuest* cult featured in *DW*, the Cacodemon Cult. . .Last issue we had CANNIBALS AND CASTAWAYS; this time LORD OF THE DICE appears (this "game an issue" policy is strictly unofficial). . .And more fine articles from the finest gamers around: enjoy!

COMING UP NEXT ISSUE (Why Up?) (Why not?)

MY LIFE AND ROLE-PLAYING by at least two of Gaming's brightest luminaries, Dave Arneson and Steve Perrin. We're excited by this project (Steve will have to make a deadline!). . .the final installment of SPECIALTY MAGES. . .two articles explaining character conversion between the *D&D* and *RuneQuest* systems. . .a review of one of the most exciting new RPGs, *Bushido*. . .plugs, news, and *more* gossip from L.A.-land. . .BEGINNER'S BREW on "Mastering Your First Adventure". . .and more: hope we have room for everything (cross your fingers and claws!).

Happy gaming,

Tadashi Ehara

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Novice Corner

. . .and you say that this is a *game*?

JGS 79

by Charlie Krank

For this next article, I figured that all of you poor people out there (confused, frustrated and trying to recover from all those sets of rules), might be in the market for a little help on how to start your own Role-Playing campaign. Herein are some ideas that will help you begin the creation of your own fantasy adventure, accompanied by a short scenario which you are free to use as you will.

First, however, you must understand just what it is that you are trying to accomplish. As the Game Master, you will be taking the part of "God" in your world. This means that you will be concocting various assorted adventures for the players to travel on, and will have the task of running all of the encountered monsters. For the beginning GM, it is much easier and wiser to start simply rather than trying to do too much at once. Of course, if you're truly ambitious you may enjoy working up all the aspects of a complete world, filled with kingdoms, peoples and problems, but for most people a single castle or a set of mysterious ruins high atop some far off shadowed mound can serve beautifully for a beginning setting. In all likelihood, it will be the first construction which will also serve as a focus for your later adventures. So come now, and launch yourself into that oft called mythical realm known wide and far as the Imagination.

. . .but where do I begin?

Before you begin constructing the actual layout of the adventure, you should take a few minutes to think about the overall structure of the world which you are about to create. How would you like your world to "feel"? At this point you only need to think in general terms, for the details can be determined as you need them, but there are several aspects which should be considered so as to give your adventure a sense of coherence and completeness. Some points about which you may want to think may be: Are there two distinct sides in your campaign? If so, who is fighting whom and why? Does magic exist? How powerful is it and does every one believe in it? Do Gods exist, and how powerful and active are they? What sort of economic structure exists? It may well be Feudal, but how about a Nomadic type of culture? These are only a few of the questions which you may eventually want to consider. Take care of those that pertain to the moment, and you can worry about the others later. If you really find yourself at a loss, there are a few tricks that can be used to make the job easier. The most common of these is to take some special story or fantasy and adapt its background to fit your world. There are many, many stories which are suitable for this purpose. Isn't there some particularly inspiring Mythology in which you always imagined yourself to be the Hero? Now is your chance! Anything which sparks the Imagination and the yearning for adventure would be suitable. All you need to do is pick one that's right for you.

Oh, you don't like Fantasy, you say? Well, search back into our actual history and you'll find times every bit as thrilling as those in any book. Did you know that the Japanese had a fascinating history of feudal warfare? Some of their castles were truly magnficent structures, certainly rivaling some of the greatest monuments of Europe's Medieval past. As I said, any source will do, as long as it holds your interest and contains all the elements which you desire in your world.

. . where do the monsters go?

Now you should be ready to start the construction of your first adventure. First, decide what kind of scenario you would like to run. By far the most common type of excursion lies far beneath the surface of the ground in some evil Lord's or Wizard's castle, but there are a vast array of different activities which can be turned into exciting and enjoyable games. You might, for example, have the Players travel across vast expanses of treacherous terrain on a mission for some Overlord. There might be some quest which the Players must perform before they can gain admittance into some society or guild. You can have your Players act out leaders of various tribes or peoples to decide whether or not they wish to go to war against a powerful enemy. Anything will work. That's one of the nicest features about this type of game: this almost inexhaustible amount of flexibility.

Once you have decided on the type of adventure, you are ready to construct your outline of events. For this, you will need some sort of map (be the adventure a dungeon or a wilderness expedition) upon which you will indicate all of the information needed to run the adventure. Only the GM will see this information in whole. Indicated will be hallways, rooms, hills, lairs or anything else which will be a permanent feature in the area. If you then feel that some portions need more description or contain changeable features such as monsters and treasure, then they can be further detailed on another sheet. Now, when things do change, those changes can be quickly and easily noted. For an example, you can refer to the sample adventure immediately following this article.

When actually constructing the physical layout of the dungeon or whatever, take care not to leave too many "holes" in the layout. Take a look at your own home. How many empty rooms does it contain? Even the hallways have pictures or something in them. Nothing will slow an otherwise excellent game down more than hours looking at long expanses of blank stone. All that you need do is to describe things that would normally be in those rooms. If it will help, imagine yourself taking a walk through the dungeon's rooms and think of all the things that you would expect to see. After a while, you'll become quite adept at descriptions which will add a great deal of life and color to your game.

A final point which should not be overlooked is the layout of the rooms or caverns in the adventure. Rooms which have a similar function should be located near each other. The eating area, for example, will probably be located near the place where the food was prepared. The bedrooms and the like will be placed in a quieter portion of the structure. Simple logic will generally dictate room locations. One aid would be to go to the local library and look at plans of old and elegant homes. Again, a short trip about your own home may also help.

Take a look now, at the adventure which I've included. It may help you get your imagination moving and help you get started in constructing your own history and fantasy. If you should decide to run the adventure, a minimal amount of work will need to be done in determining monster statistics. I tried to avoid keying it to any one system so as to make it available to the greatest number of people. The monster types used are found in most rules systems in one manner or other. Some general points on Jerol's House:

- the house is constructed of wood and stone. The roof timbers are, for the most part, fairly sturdy, but a couple of good blows to supporting members could "bring the roof down!"
- the distance between the roof and floor is about 15 feet. There shouldn't be too much problem with weapon entanglement in the basement, the roof lowers to about 10 feet.
- doors are wooden with metal bands. Only people with exceptional strength should be able to break one.

"The Legend of Old Jerol"

This adventure will take place in a world full of Fantasy, Mystery and Imagination. To be able to use Magic, one must first become a member of one of the Magic-Using Guilds. Here, they train you in the ways and manners of the Arcane Arts. You learn how to safely manipulate the fabric of the Universe within the bounds determined by the Nine Gods, back in the time of the Primeval Rebellion, as we were told in the Tome of Drunkenness. During this time, the Gods engaged in a mighty battle of Mind and Mass, rendering unto their very souls an almost fatal division of the spirits of the Cosmos. Thus it passed, and written in that mighty Tome, "Nevermore shall the Gods enter into direct Conflict." Thus Man was born, to wage the wars of the Gods without endangering the whole of Creation.

In the early times of Man's existence, Old Jerol was a wanderer and a trader. Men like him travelled far across this battlefield searching for artifacts designed by the Gods to aid Man in their battles. When Old Jerol neared the end of his long existence, he chose to settle on the outskirts of a small human settlement known as Megalyn. Desiring privacy in which to contemplate his many deeds, he had a simple home built atop a high, tree shrouded hill south of the village. Upon his arrival, rumors spread among the townsfolk concerning his nature and his purpose. Some suggested that he had dealt souls with the Devil in exchange for artifacts and stories. Others say that he was a rogue God, condemned to wander for eternity upon the earth. His death halted most of these stories, but the people still held a crazed fear of his house and its contents, and it was even deemed Heresy to ever set foot across its cursed threshold. Better than two-score years since his death have now dulled the memories a bit, but the prohibition remains.

In this town, there lives a kindly, if somewhat befuddled Innkeeper known to all as Bothwell. Far and near Garrick's Bane, his Inn is renowned for its food and ale. Especially the ale! Bothwell was a widower, and had his hands full with the Inn and his two young boys, J'homme and Kennet. They certainly were a pair if there ever was one; constantly fighting and daring each other to do outrageous feats. Just yesterday, J'homme dared Kennet to spend the day in the 'Jer'l House! It's been a night and a day, and still no word of the boy. The townspeople are asking you, brave adventurers, to see if you can return with news of Kennet. The reward? Five Thousand Silver Pieces for a message about whether he lives or dies. That is all they ask. May you enjoy good fortune and favorable Gods!

GROUND FLOOR

A) TOWER. This is a one story round stone tower. Within are large tables supporting remnants of old charts and maps. A very careful search will reveal two scrolls of modest importance. One contains forgotten land routes to some of the more exotic cities, and the other contains sea maps showing currents, reefs and other hazards to those same cities. If successfully carried out, the traders guild and/or the mariners guild will buy them for 400 silver pieces apiece.

B) DEN. This is one of the rooms where Old Jerol would entertain the rare friend who would occasionally come to visit. In this room are several finely crafted items of furniture all in a sorry state of disrepair. Near to the fireplace along the North wall are what were at one time two very comfortable chairs. Along the other walls are bookshelves, but none of the books are of any worthy note. Roll a spot hidden for each player to see if they notice barefoot tracks leading into room "A."

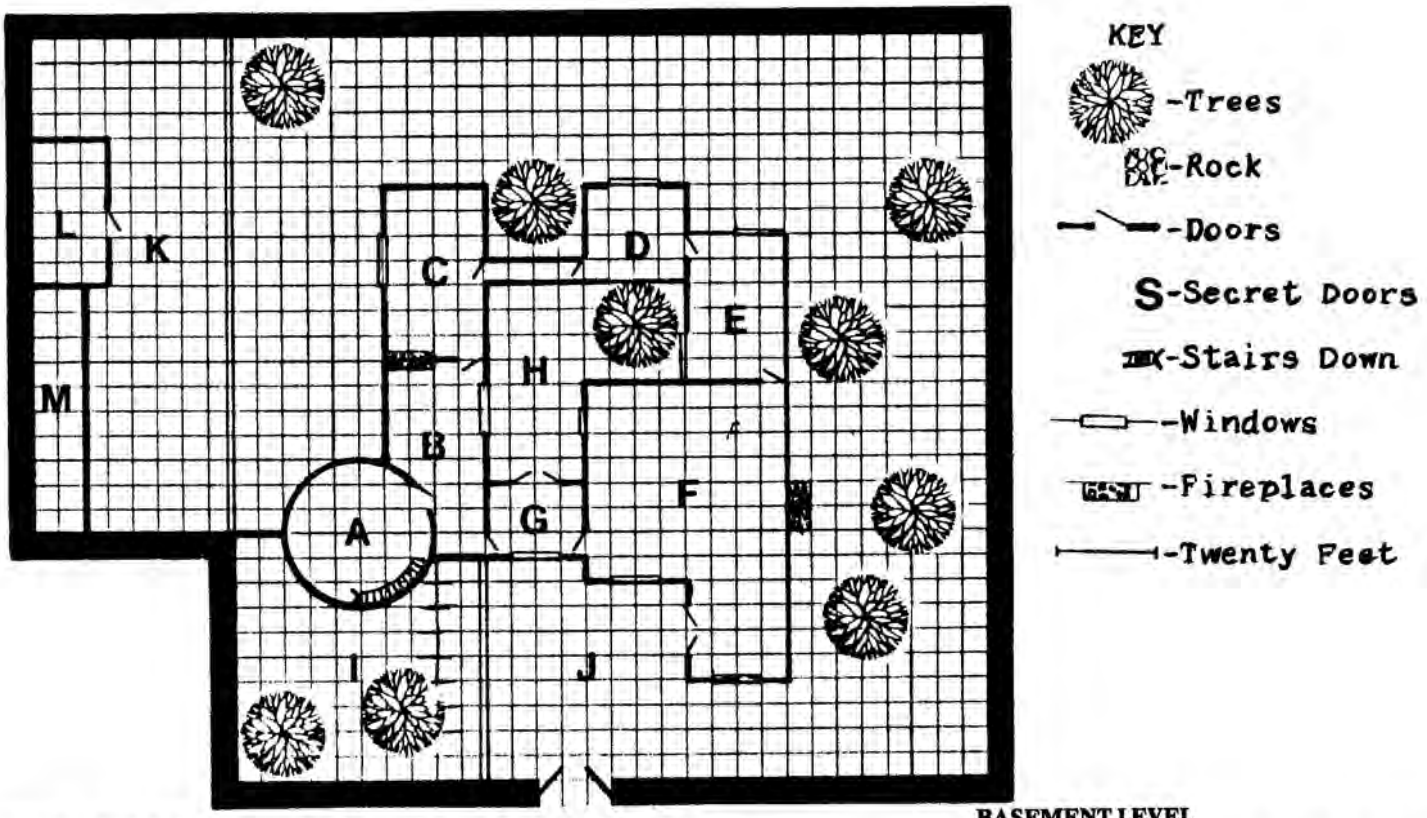
C) STORAGE ROOM. Piled in here are many boxes and crates. Most of the contents have been subjected to the ravages of rodents and other little beasties. If the party wishes to search, they have a 30% chance (roll once only) of finding a small onyx bow. This object is only one-quarter the size of a normal weapon, and to all appearances is worthless as a fighting instrument. Accompanying it are three ash arrows built to the same proportions. Detection spells will reveal nothing of their nature. If kept and sold as a set, the seller could receive 2500 gold pieces for them. If the bow is sold alone, it is worth 2000. Should the party happen to fire the bow during the course of the adventure, the arrow will fly true to the target at which it was aimed and will not miss. The damage done will be thrice that done by normal arrows. However, when fired, there is another 30% chance tht the bow will break yielding only a mere 500 silver pieces when sold. Roll a spot hidden doors. Roll to see if anyone sees barefoot tracks leading to room "B."

D) WEAPONS STORAGE. All of the weapons in the room are in very bad shape due to a cave-in of the roof some time back. As a result, there is timber and stone all about. Nothing of any worth here.

E) STORE ROOM for Food and other Perishables. After such a time, all of the food has naturally spoiled. However, if one looks very closely at one of the wine kegs standing against the South wall, he would find that it has a false front. This is Old Jerol's "rainy day" fund. Inside are 200 gold pieces and a gem worth another 200.

F) This was a great COMMONS ROOM where customers would be seated and where Old Jerol would have his occasional sales. Ten feet from the door to room "G," the roof has collapsed blocking the way. Movement of any of the timber will open a passage large enough for someone wearing chain armor or lighter, but everyone within five feet of the blockage must roll dice based on their dexterity or they will take 2D8 of damage from falling lumber. Roll D100 for each person attempting to crawl through, and a roll of 20 or lower means that the rest of the roof came down upon that person inflicting 4D8 damage.

G) GARDENING TOOL STORAGE. This room just contains



BASEMENT LEVEL

trunks which hold tools needed for gardening. If anyone thinks of it, they can pick up a moderate insecticide which will do an additional 1D4 damage if placed on a weapon. There is enough to coat three weapons.

H) GARDEN. Very overgrown with weeds and grasses. The one tree in the corner is becoming strangled by all of the undergrowth, and is not faring too well. Within all of this undergrowth lives a family of six snakes (of the larger than normal variety, and of course quite poisonous). If the Party enters the garden the snakes will attack on a roll 1 or 2 on a D6.

I) JEROL'S SPECIAL GARDEN. This plot of land is not so nearly overgrown as the other. If the GM rolls a 1 on a D10 then the party will have found (provided that they were looking) some bulbs of healing. These will only be found if the Party was looking under the soil. These bulbs, if chewed, will give the imbiber 6 points of healing up to, but not over, their maximum. Roll 1D4 to see how many bulbs were found.

J) THE GROUNDS ABOUT THE HOUSE. Mainly just an overgrown plot of land. The trees are doing much better than the one in the garden, and are actually bearing edible fruit. There is an area, just inside the Gate, which has started to sink. If anyone crosses it, there is a 45% chance that they will fall through to the basement room "P." They will also take 2D8 points of damage and suffer a 10% chance of being smothered by dirt.

K) THE HORSE YARD. Like the House Grounds, these are quite overgrown.

L) ANIMAL TENDER'S COTTAGE. Old Jerol, being a trader and a traveller, knew the value of well kept animals. He had this small house built for his animal keeper. The house is basically your standard one story/one room dwelling. Nothing of value inside, only rotting furniture.

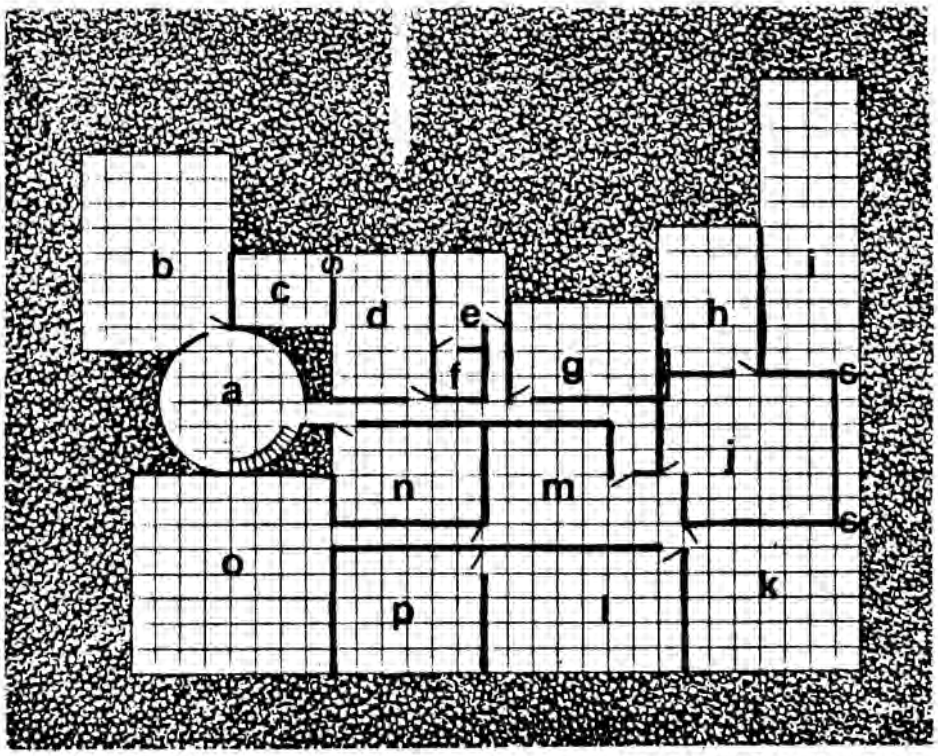
M) THE STABLES. These are overrun with rats and the like. If the hardy adventurers wish to brave these dangers, then they will come across an iron bound chest made of a very hard wood. Inside lies an embroidered saddlecloth which has weathered very well. Its current value is 150 gold pieces and the chest is as good as new and better than anything else on the market. With this chest, one person can carry the equivalent of a two person load. The chest is not magical, just very well made and nicely balanced.

a) TOWER. Strewn about are broken pieces of wood and great bags of grain. Once again, the furry little rodents have been here ahead of you. In all the dust and such you spot definite tracks of a barefoot human leading down the hallway. Down the hall, the tracks become confused with other prints and can no longer be distinguished.

b) MAIN FOOD STORAGE. In case of hard times, Old Jerol stored large amounts of food in this room. If the door is opened, 1D8 giant rats will come pouring out. Once they are subdued, the adventurers can see that great haunches of meat are suspended from the ceiling above the height that the rats could reach. This meat has been stored in a manner that is unfamiliar to the adventurers. Roll to see what percentage of the food is still edible. All of the other provisions which had been lying on the floor have been spoiled by the rodents. All told, there are 10 sides of beef hanging from the roof.

c) JEROL'S SPECIAL ARMS AND ARMOR ROOM! To get into this room the Party first has to get through the Secret Door from room "d." Within, however, they will find several items. First and foremost is a set of very finely wrought plate mail. Each person who enters the room must roll dice to see if he or she is affected by a crystal set into the breastplate. This is a Gem of Confusion/Befuddlement placed there by a friend of Jerol's (a mage of Power Level 19) many years ago. This gem will not affect anybody who wears this armor. Any friends would be well advised to steer far to the rear of the wearer. Also in the room are several (1D6) skeletons. They will attack (with surprise) anyone who dared enter the room. Everything else in the room is of normal value, but has been well cared for and is still in top-notch condition. Roll D100, 35% or less for each weapon type and it will be represented in the room.

d) MAIN WEAPONS STORAGE. This used to be the main armory. It has long since been ransacked and little of value remains. In the northwest corner, however, a design has been cut into the wall and has been set in three places with semi-precious stones. The stones have been arranged in such a manner that they form a horizontal line with the most valuable stone set on the left, and the one of the least value on right. Beneath this is an inscription written in the most widely spoken



language in the land. It reads:

LEAST IS NOT LAST,
MIDST IS NOT FIRST,
THE FIRST 'TWIXT LAST AND LEAST!

The true order that the buttons should be depressed is: the one to the right is first, the one to the left is second and the middle one is last. Any deviation from this will result in a 10' x 10' section of the floor right in the front of the secret door dropping away and anyone standing on that section will fall 30' into a pit. Each will receive 3D6 points of damage. After approximately one minute, the floor will close and be ready for another try. When pressed in the correct order, the secret door "clicks" and can be opened safely.

e) SERVANTS QUARTERS. Basically just a bunch of rotting furs worth nothing at any market.

f) STORAGE FOR LINEN AND OTHER SUCH ITEMS. All cloth rotted long ago.

g) KITCHEN. In the southeast corner lies a cold hearth with a chimney which runs up to the ground level. Tables and chairs are scattered about and most seem to be in fairly good shape. Rummaging through refuse in the Northeast corner are two Ogres. The Players will get one free move or attack then the Ogres will attack with a pained look of hunger in their eyes.

h) ARMORY STOREROOM. Within are stored spare spear shafts, various quantities of different metals and the like. Roll to see if anybody hears anything. If they do, in the Northeast corner they can hear somebody crying softly. It comes from room "i."

i) CRYPT. This must first be entered from room "k" through a succession of two Secret Doors. Two rolls of "Spot Hidden Doors" and two "Open Hidden Doors" must be made. Within are the burial places for Jerol (whose marker is the most recent but no indication of who buried him is given) and for his ancestors. Also within, find Kennet, badly bruised and very scared. He will want to vacate the premises as soon as possible. The ceiling of the crypt is full of roots, some of which grow so long as to almost reach the floor.

j) METAL WORKING SHOP. The roof of this room, too, is overgrown with roots. As a result, a roll of 15% or less indicates that someone has gotten tangled in the roots for 1D10 turns.

k) STUDY. Holds many books written by philosophers of the land including some works written by Old Jerol himself. These 1D20 books are worth 50 gold pieces each on the open market.

l) LIBRARY. Crammed full of papers, notes, documents and the like, but serious water seepage ruined it all. Five Giant Toads hiding behind and under furniture in the woom will strike at the smallest targets that they can see if the Party stays in the room for more than three turns.

m) OLD JEROL'S BEDROOM. Lavishly decorated in the finest of animal skins. 2D20 skins are saleable for a price of 4 gold pieces per skin.

n) WINE CELLAR. Contains four large casks, two of which have soured. One of the two remaining has aged quite nicely and will receive a good price on the market. The other is labeled "Joy Juice." Roll D100 per person to drink. 1-25: feeling very good. 26-50: having trouble walking, fighting skills down one quarter. 51-75: having trouble crawling, no fighting skills. 76-95: just this side of consciousness. 96-100: out for a week. Effects last for 2x4D6 minus the player's constitution turns.

o) GALLERY. This room acts the same as room "j" with respect to roots hanging from the ceiling. Caught inside already is a Basilisk, and feels none too happy about it. It will take him 1D10 turns to break free, then he will pursue the Party if at all possible.

p) This used to be a laboratory of sorts. Part of the roof is sagging and will likely fall if disturbed (15% if door slammed, etc. . . .). Within the room, the party can see tables with racks and vials upon them. Two of the vials have working potions. One is a potion of quickness (move twice normal speed) and the other is a powder of amnesia (lose all memory for 2x2D20 turns). The other potions present will cause a violent illness 25% of the time and no effect the rest of the time. This illness can only be countered by the Joy Juice (and yes, they do have to roll on the Juicer Table). This antidote will be found in a book of antidotes lying on one of the tables. The rest of the book is illegible.

FINAL NOTE

If you find that you are having problems with your rules, feel free to send any questions that you have to *Different Worlds* care of *Beginner's Brew*. We'll be happy to answer them as soon as we can.

Coming up next issue—*How to Game-Master Your First Adventure!*

REVIEW OF *LEGACY*

by Steve Lortz

Nearly every set of role-playing rules except *D&D* bills itself as a "second generation" game, but *Legacy*, by David A. Feldt, is the first RPG to really go beyond the fantasy adventure genre.

* * *

Physically, *Legacy* consists of a 157 page, 8½" x 11" rule book, 32 enabler cards, 16 flora and fauna cards, and a printed acetate "target overlay" sheet, all packaged in a zip-lock bag. The rule book is punched and bound with an 8½" C-C binding so it can be easily rebound in a three-ring notebook. The modular rules are organized using a case-number system and divided into basic, advanced, and example segments by distinctive margin bars. Informative illustrations and incidental graphics by Shannon E. Berger and the author contribute to the game's professional quality.

The Legacy system developed from a science fiction background instead of the usual Medieval campaign, and as a result, the emphasis is on naturalism rather than fantasy. The basic mechanics are complete and, in concept, can be used to stimulate virtually any sentient life-form under any circumstances. However, a *Legacy* game-master needs large amounts of information quantified in terms of the game's mechanics, and Feldt has been prevented by the pressures of small-time publishing from printing as much of this information as he has worked up. The data provided is sufficient to set up a neolithic campaign reminiscent of Edgar Rice Burroughs' stone age tales.

Apart from the preface and bibliography, the rule book has five major divisions, the Personal Abilities and Characteristics Section, the Environment Section, the Game Operator's Section, the Collected Tables, and the Game Designer's Notes.

Characteristics such as strength, endurance, and dexterity are based on a character's Constitution, and can vary with physical condition. A character's mental abilities such as abstract thought, practical thought, and memory are derived from a character's Intelligence, and can vary depending on how the player chooses to spend "concentration factors." Such qualities as salience, leadership, and empathy are subsumed under Charisma. Both skills and artifacts are known as "enablers," and are represented in the game mechanics by the enabler cards.

The use of enabler cards allows the concept of specific expertise to totally replace the concept of general experience levels in *Legacy*, which gives the game its potentially unlimited range of applicability. The enablers packaged with the rules are meant to be representative rather than comprehensive, and include artifacts ranging from a stick, to an *Incredible Hulk* comic book, to a Lyr-Da hand blaster. Some of the skills included are map making, general maintenance, and flora identification. With these rules, a character can even gain experience as a BIRD WATCHER!

The Environment Section presents a well integrated system for world building on a global scale. Feldt has devised an ingenious method for mapping a spherical surface on a hexagonal grid, with consistent rules for translating the map through a variety of scales down to one meter per hex. Further rules govern the accurate simulation of world-wide weather patterns and the distribution of plants and animals.

The Game Operator's Section and the Designer's Notes are very extensive, and embody major contributions to the whole field of role-playing. The Game Operator's Section is 22 pages long, and is the first attempt to set down in words principles of role-playing which have only been intuitively grasped until now, and which have had to be passed personally from one game-master to the next. Using both general discussion and detailed procedure, Feldt addresses himself to the problems involved in setting up and operating any RPG. This section includes a number of check-lists and questions every game-master would do well to consider. The Game Designer's Notes contain an essay on game design and a fascinating account of *Legacy*'s development which illustrates Feldt's design philosophy in action.

Among the innovative and useful features to be found in *Legacy* are a set of metric conversion tables, complete lists of abbreviations, symbols, and their meanings, a transparent "target overlay" which reduces hit determination and hit location for missile combat to a single die roll, a system for mapping the social structure of a group, a system for graphically representing the events of an individual's life-time, a modular terrain mapping system, and a concept called "intentionality" which can only be described as a quantification of Destiny. The game also includes guide lines for adapting *Legacy* systems to campaigns based on other rules.

Much good can truthfully be written about this game, but it does suffer from two problems, the style in which parts of it are written, and the limited number of enablers provided. The rules themselves seem overly "wordy" in places and contain a large amount of repetition that makes them difficult to read, but this flaw is almost welcome after seeing so many sets of disjointed and incomplete RP rules.

The examples are lucid, and sometimes very elegant, doing much to off-set the covolution of the technical passages. As mentioned earlier, the setting of *Legacy* is a neolithic world and the enablers that come with the game are mainly related to stone age culture. This allows a wilderness survival type of campaign, but until Feldt is able to publish some Medieval and high technology enablers, a game-master desiring to use the basic *Legacy* systems for running a fantasy or science fiction campaign will have to do a lot of research and design his/her own enablers.

In the not-to-distant future, the concept of role-play is going to find tremendously broad application as an educational, experimental, and therapeutic tool. *Legacy* is a signal work in the expansion of role-play into these fields. This game may not be of much use to a person who simply wants to slaughter monsters and rake up loot, but I recommend it highly to people who are interested in role-playing hard science fiction or using role-play as a medium for naturalistic simulation.

Legacy is available at a price of $8 from many dealers or direct from Legacy Press, 217 Harmon Rd., Camden, Mich. 49232.

D&D Variant

SPECIALTY MAGES

PART 2

by Mike Gunderloy

Mike is a frequent contributor to Alarums and Excursions. *This series concludes next issue with the Mages of Lightning & Crystal and Acid & Wind.*

THE MAGES OF LIGHT

These are the Illuminati, selected by the forces of Good and initiated from the earliest childhood into the mysteries of Light, the Essence of Good. They travel the world, using their mastery of and patronage by Light to aid and befriend those in need. They fight against evil in all of its guises, and exist mainly to wipe the vestiges of Dark off of the Earth. They are strongly organized into a quasi-religious guild, and one Light Mage will always come to the aid of another, no matter what the danger. Alignment is always Lawful/Good.

Level 1 Spells

Read Magic, Detect Magic, Phantasmal Forces, Detect Invisible: As D&D Magic User.

Sunbeam: This spell has the range and to hit modifications of an arrow shot from a short bow by a fighter of the same Combat Class of the Mage. It travels in a straight line from caster to target and does 1D4 damage per three levels of caster. It does damage only if it hits and the save is failed.

Light Barrier: This spell provides AC3 vs. normal attacks and AC6 vs. missiles by dazzling the eyes of those who view the protected one. R=10', D=2 turns.

Light: Equal to full daylight, covers a 20' radius circle. R=60', D=8 plus caster's level turns.

Detect Illusion: Detects all illusions and phantasms. R=Caster's line-of-sight, D=10 minutes.

Anti-Shadow: Affects one person. Removes his shadow completely. R=touch, D=1 day.

Level 2 Spells

Invisibility, Mirror Image: As D&D Magic User.

Continual light: As D&D Cleric but 20' radius.

Javelin of Light: Actually a spike of congealed light which hits as an arrow shot from a Longbow used by a fighter of the Mage's Combat Class. Does 1D12 plus caster's level damage to its victim (double damage to undead). No save.

Light Bind: Ropes of light that bind 1D4 creatures as a Rope of Entanglement. No effect on those over fourth level. Only those who fail to save, and do not roll their Strength or less on 3D6, are trapped. R=90', D=2 turns.

Protection from Light: Gives one person +1 save and -1 pip per die of damage from all light-based weapons and attacks. R=touch, D=1 day.

Colored Light: Creates an 8' in diameter globe of colored light of whaever color(s) the caster wishes. It has no effects, but looks very much like a Prismatic Wall. R=120', D=10 minutes.

Telescope: Gives one person 10 times range and acuity of vision. D=1 hour.

Level 3 Spells

Dispel Magic, Clairvoyance (double range), Infravision: As D&D Magic User.

Dazzle: One target is dazzled and can't see. -2 save. R=120', D=1D4 turns.

Lightbeam: A 120' x 5' beam of light, doing the caster's level in D6 damage to all within (double damage to undead). R=must start from caster's finger.

Enhanced Invisibility: As Invisibility, but allows 1D4 physical attacks before fading.

Variable Invisibility: As Invisibility, but affects a 1'-20' radius, under the caster's conrol.

See Invisible: One target. R=30', D=1 hour.

Unreadability: Cast on any lettering, makes it legible only to the caster. R=10', D=1 day.

Level 4 Spells

Wizard Eye, Hallucinatory Terrain: As D&D Magic User.

Variable Light: As Continual Light, but the intensity is controllable from very dim to twice as bright as daylight and the diameter is also under the control of the caster, who can vary it from 1' to 100'.

Enlighten Undead: Hits all in a 60' x 5' cone as a Patriarch's attempt to turn/dispel.

Wall of Light: Dispels Undead who pass through and fail to save. Undead who save and all others take 1D12 point of damage and are Dazzled as per the spell.

Crawling Light: Creates an amoeboid patch of coruscating light which crawls over 300 square feet before fading away. It destroys all molds and slimes and limns all hidden and invisible objects. R=60'.

Dazzle-All: As Dazzle, but a 20' x 10' area affecting all but the caster.

Light Rods: These fill a 30' cube for 1 turn, doing damage as Icestorm. R=120'.

Werelight: Turns the caster and his equipment into a 3'' ball of light. AC-8, flies at 480' per turn, retains all senses and hit points. Equipment will not work while in this form. D=1 hour.

Laser: No Save if it hits. A brilliant green pencil-thin beam of

light. Does caster's level in D8 damage. Chance of hitting a human-sized target:

0-30'	90%
31-50'	75%
51-100'	50%
101-300'	25%
301-1000'	10%
1001+'	1%

Level 5 Spells

Projected Image: As D&D Magic User.
Selective Invisibility: Allows the mage to make up to 10 pieces of equipment or 1 magic item invisible until used. R=120'.
Reflect Gaze: Causes a small mirror field to appear in front of the eyes of 1 target. R=120', D=1 melee round.
Reflect Laser to Source: 95% chance of success with Laser, 40% with Grazer. D=5 melee rounds.
Dazzler: As Dazzle, but save at -4. R=90', D=2D6 turns.
Lightshaft: A 240' long shaft of light doing the caster's level in D12 damage to one target (D20 damage to Undead).
Summon Sidhe: Summons one Sidhe (see below) but gives the caster absolutely no control.
Elemental: of Light. Does 1D12 damage per hit (and bleed 1D6 per every round on wounds not staunched).

Level 6 Spells

Immunity: One target becomes completely immune to all light-based attacks. R=touch, D=1D6 plus caster's level turns.
Polymorph to Light: Allows the caster to polymorph himself into a beam of light and travel in at straight line at 186,000 miles per second as far as he desires.
Light Barrier: A static Prismatic Wall, having only the effects of blinding viewers and stopping spells.
Mass Invisibility: As D&D Magic User.
Flesh to Light: Destroys all the flesh of one target in an impressive blinding flash of light. R=120', Save at -6.
Skywriting: Causes any message up to 25 words long to appear in fiery letters in the sky over any spot visible to the caster. The letters are only visible within 1000' of the designated place. D=1 minute.
Censor Sphere: Puts a 1' radius transparent sphere about one person's head. It selectively opaques all visual hazards, including lasers, symbols, gaze weapons, and Prismatic Walls. R=touch, D=12 turns.

Level 7 Spells

Power Photons: This blasts into one creature as a Power Word—Stun. R=240'.
Excellent Green Spray of Demon Roasting: A scattering of bright green beams of light which are fatal to demons. Save=1/10 times Magic Resistance percent. R=30'.
Maxivision: One person. Combines See Invisible, Infrared, Ultraviolet, Infravision, X-Ray Vision, See Ethereal, Telescope, and 100x microscope. R=30', D=1 hour.
White Mist: A white mass of glowing mist, of the same dimensions and properties as Cloudkill, which absolutely bars passage to all evil creatures.

Level 8 Spells

Power Word—Blind: As D&D Magic User.
Prismatic Wall: As D&D Magic User.
Supernova: As Power Photons, but also does 1D6 damage per level of caster. Affects all creatures within 20' of the caster, may be cast with up to 10 turns delay.
Light Bars: Bars of blue light that spew forth as 1 light crossbow bolt per level of mage. They do 3D6 damage per hit, and all wounds bleed at 1D6 per turn until they are staunched.
Doppelganger: The caster gains full doppelganger abilities, he must observe his target for 10 minutes before changing. D=1 hour.
Disguise Self: The user may change his color, facial appearance, skin coloration, etc. D=1 day.

Level 9 Spells

Maze: As D&D Magic User.
Torch: This does (3+1D6)x10 points of damage to all in a 90' x 1' cone (base at caster's hand, point at far end) if they save, or double this if they do not. No save for any creature at the point of the cone if it is the sole target. 15% chance of draining the mage for 1D8 turns after casting.
Create Sidhe: This raises a Sidhe (see below) who will do as commanded. A maximum of one per week may be raised and the maximum number owned at any one time is equal to Intelligence plus ¼ Level minus 10. Percent accuracy of control drops 5% per each Sidhe over 1 owned at one time.
Disguise Others: As Disguise Self, but works on others also. +10 save unless it's voluntary. R=30', D=1 day.

Level 10 Spells

Wish, Permanent Spell: As D&D Magic User.
Grazer: Gamma-ray laser. It punches a 2' hole in anything it hits. Infinite range. Shooting below the horizon is likely to upset the gods of the Earth.

SIDHE

Tall, thin, column-like creatures of light. They strike as Vorpal Blades in damage and effects. They do not speak, but their feelings and desires can be felt by all around. They negate magic as a Vorpal Blade, for they are holy. Abilities as a sword of Intelligence 13 and they dominate all within 10' as a sword of Ego 12. They carry 2D4 spells of levels 2-8 from the Light Mage spells. They are AC 5, but cannot be hit with weapons for less than +4. Immune to most magic. Darkness spells above fourth level slow them, successful psionic attacks drive them back 20', and magical barriers delay them for a number of melee rounds equal to the level of the spell. Undead take automatic full damage from Sidhes (half if they save) and do not regenerate from such damage. They move at 240' per turn when maneuvering, otherwise at the speed of light (186,000 MPS). They have 2D20 hit points.

THE MAGES OF DARK

When they learned of the Light Mages the Powers of Evil were disturbed, and so they formed and nurtured their own evil Brotherhood of the Dark Mages. These are trained in the mastery of darkness and evil, and they roam the world bringing death and despair to all that they meet. They fight the light Mages in anyway that they can. Their brotherhood is strong and close, and one Dark Mage will always aid another, no matter what the price. They are secretive and the populace generally hates them. Alignment is always Lawful/Evil.

Level 1 Spells

Read Magic, Detect Magic, Invisibility: As D&D Magic User.
Shadow Arrow: This spell has the range and to hit modifiers of an arrow shot from a short bow by a fighter of the same Combat Class as the Mage. It does 1D4 points of damage per three levels of the caster, but only if it hits and the save is failed.
Darkness: Pitch Black. Covers a 20' radius circle. R=60', D=8 plus caster's level turns.
Detect Illusion: Detects all illusions and phantasms. R=caster's line of sight, D=1 hour.
Cloak of Darkness: A form of invisibility vs. infravision only. Not detected by spells and so on which detect invisibility. One target. Dispelled as Invisibility. R=touch, D=1 hour or until dispelled.

Hide: One person gets the Hide in Shadows ability of a thief of the same level as the caster. R=10', D=1 hour.

Level 2 Spells

Detect Invisible, Phantasmal Forces: As D&D Magic User
Continual Dark: As D&D Cleric, but 20' radius.
Javelin of Dark: A bolt of darkness which hits an arrow shot from a longbow by a fighter of the same Combat Class as the Mage. It does 2D8 plus the caster's level in damage to whomever it hits. R=90'.
Protection From Dark: Gives one person +1 save vs. dark-based attacks and -1 pip per die of damage vs. such attacks. R= touch, D=1 day.
Mind Shadow: As the D&D spell Sleep, but gets any one being up to 1 HD+1 rather than being an area effect. R=120'.
Dark Field: A 1' thick field of darkness covering 100 square feet of the floor. It slows all of up to 12HD who pass through it. R=120', D=10 minutes.

Level 3 Spells

Dispel Magic, Infravision: As D&D Magic User.
Blind: Blinds one target. -2 save. R=120', D=1D4 turns.
Darkbolt: A 60' x 5' bolt of darkness, not reflected by anything, doing the caster's level in D6 damage. R=120'.
Enhanced Invisibility: As Invisibility, but may strike 1D4 times before becoming visible.
Variable Invisibility: As Invisibility, but affects a 1'-20' radius as desired by the caster.
See Invisible: One person. R=30', D=1 hour.
Dark Dreams: Gives any one person the mage can see in any way that is asleep horrible nightmares, causing a 15% of immediate death and a 15% chance of stunning the target for 1D12 hours.

Level 4 Spells

Wizard Eye, Fear: As D&D Magic User.
Wall of Dark: Those passing through take 1D12 damage and are Blinded as per the spell, creatures of light save or take double damage.
Blind-All: As Blind, but a 20' x 10' area effect.
Whirling Darkness: Fills a 30' cube, does damage as Icestorm.
Dark Bars: Creates 1" round bars, spaced every 3" for 40' in any shape the mage desires. Each one does 2D12 damage and disappears when touched (no save). R=60'.
Ball of Dark: A small pellet which explodes into a 20' radius ball of darkness on contact. All within the darkness take 1D4 per level of caster and must save or be shifted to Limbo. R=240'.
Black Bolts: A spell which produces one bolt per two levels of the caster. These missiles may be individually targetted, they have only the same chance to ruin items as do crossbow bolts, they do 1D8 of damage each, and they may be used under water. R=150', 90' under water.

Level 5 Spells

The Dark Veil: The caster's face is completely veiled by black mist. He can see through it with no trouble and it is 99% resistant to dispelling. D=As long as the caster wishes.
Light Eater: A 1' diameter spherical field that bends all light-based weapons towards itself and eats them. 95% successful vs. laser, 40% vs. Grazer. R=10', D=1 turn.
Selective invisibility: The caster can make up to 10 pieces of equipment or 1 magic item invisible until used. R=120'.
Blinder: As Blind but with a -4 save. R=90', D=2D6 turns.
Darkshaft: A 240' long shaft of darkness, does 1D12 per level of caster to one target.
Summon Darkling: Summons one Darkling (see below) but gives absolutely no control.
Elemental of Dark: Does 3D6 per hit and all hits rot at 1 point per turn until hit with a Dispel Evil.

Level 6 Spells

Mass Invisibility: As D&D Magic User.
Detect Block: A skintight black field that surrounds one person or object, causing all Detect spells to reveal absolutely nothing. R=30', D=1 hour.
Expanding Darkness: A field of Darknes that grows at 10' in radius per hour until dispelled. The first Dispel only stops the growth, it takes a second one to destroy the spell. Initial radius is 10' per level of caster. R=120.
Dark Shell: An Anti-Magic Shell which only the caster can see through.
Flesh to Nothing: As Flesh to Stone, but produces a cloud of darkness which dissapates completely in 2 minutes.
Immunity: One person becomes completely immune to all dark-based attacks. R=touch, D=1D6 plus caster's level turns.

Level 7 Spells

Darkburst: A field of darkness which surrounds one target and acts as a Power Word—Stun. R=240'.
Black Mist: One target becomes wrapped in a clinging black mist which blocks all senses 100%, including ESP, True Sight, and other magical senses. R=60', D=10 minutes.
Maxidark: A 10' cube of darkness which blocks all forms of vision by any means whatsoever. R=30', D=1 hour.
Selective Darkness: Creates a dark field of 10' radius per level of caster. It will move at 120' per turn, following the caster's mental commands. Inpenetrable to normal Infravision, but the caster can "key" it so that up to 10 people of his choice find it transparent. R=120', D=2 hours.
Black Disk: A 2' diameter featureless black disk which floats where the mage casts it. If anyone hostile to the mage passes within 10' of the disk, it explodes, doing 5D8 damage and acting as a "Binder" spell on all within 10'. R=30', D=until detonated.

Level 8 Spells

Power Word—Blind: As D&D Magic User.
Web of Darkness: A stream of black filaments spray from the caster's finger and wrap around one target, no save. The victim is securely bound for 1D12 minutes. There is a 3% chance per point of Strength of breaking loose, check one time per minute. R=10'.
The Groaning Darkness: A very dense darkness (may be cut with a knife), 60' x 60' x 30' which constantly groans and mutters. Much denser than air or Cloudkill. Those within must save or go mad. Save the second round at -2, the third round at -4 and so on. R=300'.
Shadow Self: The caster becomes wholly assimilated into his own shadow, as does his equipment. He is invulnerable to almost everything but easily destroyed by bright light. D=2 hours or as desired.

Level 9 Spells

Lifesucker: A tendril of darkness that creeps out from the caster's hand at 360' per turn. When it hits a living being, it drains ½ the caster's level in lifelevels from the victim, provides a burst of energy to the caster, and disappears. The victim regains a life level every time he makes a save. Maximum Duration=10 minutes.
Darkblast: A 90' x 1' cone of dark (base at Mage's hand, point at far end). Those caught in it take (3 +1D6)x10 points of damage if they save, twice that if they don't. No save for a creature at the point of the cone if it is the sole target. 15% chance of draining the mage for 1D8 turns after casting.
Create Darkling: This creates a Darkling (See below) who will do as commanded. A maximum of one per week may be made, and the most the mage can own at one time is equal to his intelligence plus ½ his level minus 10. Percent accuracy of control drops by 5% per Darkling owned after the first.

Level 10 Spells

Wish, Permanent Spell: As D&D Magic User.

Shadow Demon: Allows the caster to call in a shadow of a random demon who must carry out an asigned task. Such shadows have 4/5 of the original's hit points and are AC 5. They have the ability to gate in more demons. There is a 5% chance that the real demon will show up instead of a shadow. He won't be pleased.

Demon Darkness: Absolute anti-light spell. Absorbs all light entering, prevents Infravision. Light-based weapons add their damage to the user's hits. Caster gets +4 defense unless the attacker is also using the spell. Only people with the spell on them can see through a Demon Darkness. Castable on one person per day per mage. A 20' radius sphere that moves with the person. R=30', D=1 hour.

DARKLINGS

Formless blobs of Demon Darkness. They strike as amorphous Spheres of Annihilation. They do not speak, but their feelings and desires can be felt by all in the vicinity. They negate 25% of the spells cast around them by absorbing the mana. They have the abilities of a sword of Intelligence 13 and dominate all within 10' as a sword of Ego 12. They carry 2D4 spells of levels 2-8 from the Dark Mage's spell list. AC5, can be harmed by any weapon but the weapon is annihilated as it hits. Immune to most magic, but Light spells above fourth level slow them, psionic attacks drive them back 20', and magical barriers delay them for a number of melee rounds equal to the level of the spell. They move at 480' per turn and have 2D20 hit points.

THE MAGES OF FIRE

These mages are after two things only: more treasure and more knowledge of the Forbidden Flames. Alignment is generally Amoral, though all are known.

Level 1 Spells

Pyrotechnics, Detect Magic, Read Magic: As D&D Magic User.

Flaming Missile: A bolt of flame which does 1d6+1 damage. Accuracy and range as a composite bow+2 used by a fighter of the same Combat Class as the mage. For every three levels the mage attains, it does an additional 1D6+1 damage.

Bind Person: A mental short-circuit, holds one person stationary. R=120', D=1D6 hours.

Brainburn: Causes Fever and Blinding, burning headaches. Affects 2D8 up to 1+1 HD, 2D6 to 2+1 HD, 1D6 to 3+1 HD or 1 up to 5+1 HD. R=240', D=10 turns.

Match: A small flame (1" long) appears on the mage's finger. D=as desired.

Level 2 Spells

Wall of Fire: As D&D Magic User.

Continual Light: As D&D Cleric.

Miniball: A fireball with a 5' radius, doing 4D8 damage, with an additional D8 per two levels of the caster. R=20'.

Sparkcloud: A spherical cloud of orange-red sparks, diameter is 1' per level of mage. All touched by it take 2D12 damage plus an additional D12 of damage per six levels of mage. Total concentration is required to maintain this spell. R=30'.

Protection from Fire: Gives one target +1 save vs. fire and -1 pip per die of fire damage. R=touch, D=1 hour.

Fire Flecks: A cloud of red flecks surrounds one victim. Hurts and distracts without really damaging. Destroys all scrolls. R=300'.

Level 3 Spells

Fireball, Dispel Magic: As D&D Magic User.

Firebolt: As Lightning Bolt, but fire damage.

Burning Web: Does 1D6 per level of caster, fills a 10' cube. R=240', D=1 turn.

Summoning Fire From Heaven I: Produces a 30' radius fireball doing 3 times the caster's level in D8 (half damage if save made), centered on the caster's head and totally eats, destroys and annihilates his soul.

Level 4 Spells

Delayed Blast Fireball: As D&D Magic User.

Flame Barrier: A 30 yard long curtain of fire, 12' high and 1" thick, shaped as the caster desires. The barrier cannot be passed by any of less than 4th level. Does 1D12 damage when passed, double or triple that for large creatures. R=90', D= as long as concentrated on.

Smog: A cloud of superheated corrosive gas, 40' in diameter, does 5D6 per turn, acts as Cloudkill, lasts until dispelled.

Produce Fire: As Druid, but 50% chance of affecting even nonflammable materials.

Body Heat: The mage's body radiates intense heat in every direction. Wood in the area ignites immediately, metal melts in

3-5 rounds, rocks start to slag in 10 rounds. Nothing can be worn or held while this spell is in use. The mage's lightest touch does 4D8 damage. Requires total concentration, lasts as long as concentration is maintained.

Level 5 Spells

Conjure Fire Elemental: As D&D Druid.
Pass: A flaming explosion. Destroys 10' of soft stone, 5' of hardwood, or 2' of metal, obsidian, and such. R=touch.
Double Miniball: The mage may throw two miniballs in the same round, at one or two targets.
Pit: Creates a 20' diameter, 50' deep pit filled with flames doing 6D8 per turn to all falling in and 1D8 per turn to all within 60'. R=20', D=6 turns.
Withstand Heat: One target can withstand temperatures to 250 degrees F. R=20', D=6 hours.
Expanded Wall of Fire: As Wall of Fire, but 4 times the size and damage.

Level 6 Spells

Incinerate: As MU Disintegrate, but showier, consumption in flames.
Immunity: One target gains immunity to fire damage. R=touch, D=1D6 plus level of caster turns.
Inferno: A flaming explosion causing 4D10 points of damage to all within a 30' cube (no save). R=120', D=1 turn.
Lead Spray: A 60' x 20' cone of boiling lead. Does caster's level in D8 damage, no save if it hits. About 20 lbs. of lead remains permanently.
Stalker Ball: A fireball which moves 2000' per turn, tracking its intended target. Will not follow through a tunnel of 300' or more. Range (initial)=480'.
Firepoint: A 1'' across mote of white hot flame. Will burn and melt its way through almost anything, following the mental directions of the caster. R=120', D=2 turns.

Level 7 Spells

Firestorm: As D&D Druid.
Release Flame: Turns all flames of any type within a 60' cube into 10' diameter, 3D8 fireballs. R=240'.
Multiball: Produces caster's level of 1' diameter fireballs doing 1D8 of damage each. Can all be targetted separately. R=240'.
Firespray: Acts as a teleport spell, plus a fountain of flames doing 5D6 to all within 30' springs up from the spot the mage leaves.

Level 8 Spells

The Infernal Barrier: A 10' x 10' wall of glittering ruby particles. Stops 75% of all offensive spells, +2 vs. missile weapons passing through it. Beings passing through must roll 16+ on a D20 or be burnt to a crisp. R=60', D=1 hour.
Doomkill: A 30' radius explosion that blows everything to bits. Save for beings of Level 1-4=17+, 5-7=15+, 8 and up=13+ on a D20. Roll 2D6 for targetting: 2=within 30' of caster, 3-6=2D4x10' short, 7-9=on target, 10-12=2D4x10' long. R=240'.
Finger of Flame: Causes a 20' long spurt of flame to project from the mage's finger for 2 melee rounds. If concentrated on one target, does the caster's level in D12 damage. If swept across multiple targets, divide the damage evenly. Will burn through locks, doors, etc.
Power Word—Flame: Will ignite all normally flammable materials within 30' of the mage while simultaneously making him immune to fire for 2D8 turns.

Level 9 Spells

Meteor Swarm: As D&D Magic User.
Stalker Ball II: As Stalker Ball, but no tunnel restrictgions and will follow through teleports.
Expanding Fireball: As D&D Magic User spell fireball, but starts at 20' radius and expands to fill a sphere of 5' radius per level of caster on the second round before fading away. The expanded fireball does 1/3 the caster's level in D8 damage on the second round (normal damage in the first round).
Demon Fire: As a regular Fireball, but save is at -6 and it cuts through magic resistance at +25%.
Polymorph Self to Flame: The mage becomes an intensely hot flame with the same hits as he had, able to move at 480' per turn. He cannot spellcast in this form, but is only harmed by things harming fire, such as lack of oxygen or water.
Power Word—Ignitus: As Power Word—Flame, but ignites everything until all possible oxidation has occurred (flesh, iron, and almost everything else burns).

Level 10 Spells

Wish, Permanent Spell: As D&D Magic User.
Delayed Blast Meteor Swarm: As Meteor Swarm, but detonation may be delayed up to 10 hours after casting.
Survive Fire: A single target becomes totally immune to all fire, natural or magical. Provides complete protection even on the Plane of Fire. R=touch, D=1 day.
Flamespit: Once cast on oneself, this spell lies in readiness until used. When he wishes, the mage can breathe a 100' x 5' line of fire, doing his own level in D8 damage and with a -6 save. He can do this in addition to spellcasting in the same melee round.

THE MAGES OF ICE

These are the uncaring travelers in the cold waste. They have no real love for other life, but glory rather in the pristine beauties of the ice. They have a worldwide brotherhood, and all members are constantly seeking the fabled Rimed Spear, which is said to possess the power of replacing the spark of life with the breath of Frost. Alignment is mostly Lawful/Evil.

Level 1 Spells

Read Magic, Detect Magic: As D&D Magic User.
Cause Hypothermia: Affects any targets within range up to a total of 8 HD. Those affected become intensely cold, uncoordinated, and confused (generally -5 on everything). R=60', D=3 turns.
Frost: A small (2' radius) cold field doing 1D6 of cold damage per 3 levels of caster. If save is made, still does 1 point of damage per three levels of caster. R=120'.
Rime: Coats one target with a light sheeting of ice which blocks vision and takes 1 minute to break out of. No save. R=30'.
Icescreen: A wall of ice crystals 1200 square feet in frontage can be passed through without harm by all over 4HD; those below this take 1D4 of damage when passing through. R=120', D=Until dispelled.

Level 2 Spells

Wall of Ice: As D&D Magic User.
Protection From Cold: Gives one person +1 save vs. cold and -1 pip per die of damage from cold. R=touch, D=1 hour.
Ice Slick: Covers a 15' square area of the floor with very slippery glare ice. R=60', D=3+1D4 melee rounds.
Chill: A cold field 10' x 10' which proceeds outwards from the caster at 30' per turn. All caught by it take 3D8 damage. R=240'.
Snowball: A 5' radius ball of cold, does the caster's level in D6 damage. R=60'.
Ice Javelin: Produces a javelin of ice in the mage's hand: It strikes as a javelin +3 thrown by a fighter of the same Combat Class and does double damage vs. fire-using or dwelling creatures. D=1 use.

Lower Temperature: Lowers the air temperature in a 60' cube, anywhere down to 40 degrees F. R=120', D=1 hour.

Level 3 Spells

Icestorm, Dispel Magic: As D&D Magic User.
Cold Cone: A 60' x 20' cone of cold starting from the mage's finger. It does the caster's level in D6 damage (Caster's level in D8 damage if all concentrated on one target).
Icicle: As Lightning Bolt, but cold damage.
Frozen Web: Fills a 10' cube, does 1D6 damage per level of caster. R=240', D=1 turn.
Call Hail: Calls down hail on one target, doing caster's level in D10 damage. Must be clouds in the sky to work. R=300'.

Level 4 Spells

Freeze: As D&D Magic User Slow spell, but reduces victimes to 1/3 speed.
Icelanche: Produces a rolling avalanche of ice all about the caster which advances outward from him at 60' per turn. It crushes all it catches until it stops 60' away from the caster.
Cold Trap: The mage may enchant any item which is not harmed by cold so that the next person to touch it takes the caster's level in D4 damage. No Save.
Acclimatize: Allows one person to spend 2D6 hours on the Plane of Ice or in arctic regions without being harmed by cold.
Fog: As cloudkill, but much colder. Does 5D6 damage per turn. D=until dispelled.

Level 5 Spells

Conjure Elemental: of Cold. Does 3D10 of cold damage per strike.
Withstand Cold: Allows one person to withstand any cold down to absolute zero, taking no damage from cold spells of any sort. R=30'. D=until dispelled.
Freeze: One target, cools down to absolute zero if no save is made (but save at +2). Fatal except to those with special protection. A slow, steady process (takes about 6 hours to finish). R=30'.
Expanded Wall of Ice: As Wall of Ice, but 4 times the size and damage.
Ice Sheet: Covers 400 square feet of any surface with a ½'' thick layer of glare ice. R=120', D=until dispelled or melted.
Lower Temperature II: Lowers the temperature in a 120' cube, anywhere down to 0 degrees F. R=120', D=6 hours.

Level 6 Spells

Ice Blitz: Casts icicles that act as +2, +1 daggers. Produces ½ caster's level of icicles; all must be aimed at the same target. R=60'.
Flesh to Ice: As Flesh to Stone.
Hailstorm: An explosion of cold that does 4D10 damage (no save), affects all within a 30' cube. R=120', D=1 turn.
Water to Ice: Will freeze up to 2 square miles of the surface of any body of water to 6'' thick ice. R=½ mile, D=until melted.
Sword of Cold: Creates a glowing frost-blue sword in the mage's hand. Anything that he hits with it (it is +1) takes 1D8 points of damage and must save or be paralyzed by cold for 3D6 melee rounds. D=2 minutes.
Breath of Frost: As Animate Dead, but usable only on corpses (not bones), produces 2HD zombies, which cease to function in any temperature over 60 degrees F.

Level 7 Spells

Multiball: Produces caster's level of frost balls, each doing 1D8 points of damage. May be targetted separately. R=240'.
Finger of Cold: Mage points at one target and it freezes. No Save. 30% chance of knocking the mage out for 3D6 turns. R=10'.
Summon Snow: Causes snow over a 5 mile square area. Takes 1 full day to cast.
Frostspray: Acts as a teleport spell for the caster and freezes the earth where he was standing, which then explodes from the strain doing 5D6 points of damage to all within 30'.

Level 8 Spells

Lower Temperature III: Affects air temperature in a 240' cube. It may be lowered all the way down to -40 degrees F. R=240', D=1 day.
Open Portal: Opens a portal to the Plane of Ice. Lasts long enough for 1D8 creatures to pass through. If cast while on the Plane of Ice, opens a portal to this plane.
Control Ice: Allows the mage to command Ice in a 240' square to flow and shape itself as he desires.
Freeze Air: Freezes a sheet of air up to 240' x 30'. The air remains transparent but cannot be broken through by any creature of less than 12HD. It emits intense cold, doing 3D8 damage to all within 20' of it every turn. R=300', D=1 hour.
Eyes of the Coldlord: A gaze weapon. The mage must catch the eye of his intended victim, who must then save or have his brain frozen out of action and follow the mage's orders for 1 hour without fail.

Level 9 Spells

Blend: The mage may blend his body into any mass of ice, and move within the ice at 360' per turn, emerging from it at any other point. If the ice melts while the mage is a part of it, he dies.
Freeze Flames: The mage may turn all small flames (e.g., torches and fires) within a 60' cube to ice. R=240'.
Northwind Stalker: Castable on any being the caster can see by any means. A spurt of wind seeks the intended target out unrelentingly and kills him on contact (-3 save). Takes 1 full day to cast, drains the caster for 1 week.
The Flower of Frost: Creates a lovely white flower. Anyone but the caster who touches it will freeze to death instantly. D=until melted.
Maintain Cold: Cast on any object weighing less than 50 pounds, maintains that object and the air for a distance of 1' from its surface at a temperature of -10 degrees F. D=until dispelled.

Level 10 Spells

Wish, Permanent Spell: As D&D Magic User.
Coldspit: Once cast, this spell lies in readiness until the ability is used. When he wishes, the mage may breathe a 100' x 5' line of cold doing his level in D8 damage and with a -6 save. He can do this in addition to spellcasting in the same round.
Command Cold: Allows the mage to command any creature of cold up to twice his own HD. D=3 hours, after which there is a 25% chance of the creature turning on the mage.

CHARACTER NAME TABLES

by Elaine Normandy and John T. Saplenza, Jr.

Inventing a reasonable-sounding name for a FRP character is often a problem. You want to avoid the commonplace names ("Joe" or "Fred") so that the character will sound like someone unusual, but you want the name to be pronounceable, too. Random syllable name tables can produce fantastic names, but the often give you unpronounceable gibberish. In order to provide a slightly less random way of constructing FRP names, we have taken existing two-syllable names and broken them into two columns. You can roll two-syllable names by rolling a D20 for the first syllable from the left column and a D20 for the second syllable from the right column, or you can keep rolling as many syllables as you prefer from either. The result generally produces names that sound reasonably authentic, even though they many never have existed in fact. The human names are from celtic and nordic sources, and the elvan syllables are from Tolkien.

HUMAN MALE NAMES

Al (El)	01	-ald (old)
Ar (Er)	02	-bert (bart)
Beo	03	-can (con)
Bern	04	-colm
Dan (Don, Dun)	05	-den (dan)
Diet	06	-fred (fried)
Eael (Earl)	07	-fric
Ethel	08	-gus
Fen	09	-hard
Geof	10	-ing
Hund	11	-lyn
Karl	12	-mund
Ken (Kan, Kin)	13	-neth
Man (Men, Min)	14	-red (dred)
Mel (Mal, Mil)	15	-ric (rich)
Mor (Mer, Myr)	16	-ron (ran)
Od (Ed)	17	-tram (tris)
Sig	18	-with (wuth)
Thor	19	-wine (win)
Wulf (Waelf)	20	-wise

HUMAN FEMALE NAMES

Ai (Ei)	01	-aine
Ame	02	-da (de)
Ar (Er)	03	-delle (del, dale)
Bren (Brun)	04	-dre (dra)
Cath (Keth)	05	-el (al)
Dier (Der)	06	-en (an)
El (Al)	07	-freda
Em	08	-ga (ge)
Eri	09	-grid
Eth	10	-hilda (hilde)
Frie (Frey)	11	-ka (ca)
Ger	12	-leen (reen)
Gwen	13	-lia
Hel	14	-lys
In	15	-ma (me)
Is	16	-na (me)
Jes	17	-ryn
Kar	18	-sie
Kris	19	-tine (tina)
Wan (Wen)	20	-trude

ELVAN MALE NAMES

Aer (Aeg)	01	-andil (endil)
Ald	02	-andir (anthir)
An (Am)	03	-arie (aron)
Car	04	-born (bran)
Cele	05	-brimbor
Curu	06	-dan (den)
Daer	07	-dion (ion, yon)
Di	08	-elion
Ear (Eath)	09	-galael
Edra	10	-gar (garon)
El (er)	11	-hil (il)
Erel	12	-huil (uil)
Fea	13	-huin (uin)
Finar	14	-lor (dor)
Gil	15	-nael
Glor	16	-nor (or)
Lorni	17	-ras (hros)
Maed (Maeg)	18	-rod (red)
Tharan	19	-rond
Ter (Tur)	20	-we

ELVAN FEMALE NAMES

Ar (Er)	01	-anel (aniel)
Ared	02	-bereth
Cele	03	-brindal
Ear	04	-de
Eil (Ail)	05	-diulas
El (Al)	06	-dorie
Elen (Elem)	07	-dril
Eler	08	-e (we)
Fin	09	-ian
Galad	10	-inal
Glored	11	-loth
I (Y, E)	12	-mire
Lin	13	-na
Mel	14	-niel
Nes	15	-or
Ni (Nim)	16	-riel (rial)
Nien	17	-rina
Seri	18	-sa (se)
Silmar	19	-wen (hwen)
Tinu	20	-wing (wine)

DWARVISH NAMES—BOTH MALE AND FEMALE

Aza	01	-an (ban)
Bele	02	-atar
Bi	03	-bar (bor, bur)
Bom	04	-char
Da	05	-duil
Dim	06	-dur
Dur	07	-fur (afur)
Dval	08	-ghal
Fela	09	-glamir
Fun	10	-gol
Gim	11	-grim
Kha	12	-gund
Ki	13	-ilner (ilni)
Mim	14	-in (din)
Nar	15	-li (ali, ili)
Nau	16	-oin (ain)
Ori	17	-ombur
Tel	18	-or (nor)
Thin	19	-uron (uri)
Thr (Thor)	20	-zad

The reason there is a single list for both male and female dwarvish names is simple—Tolkien gave few dwarvish names at all, and almost all were male names. One does what one can, however, and Elaine came up with a suffix change rule for this purpose:

Female dwarvish names take the same form as the male names, but with different endings: Change final "i" to "a"; change final consonants to either "s" or "th" (50% chance of either).

If there is a shortage of Dwarvish names, there is a surplus of Hobbit names, since there are four tables of them in *The Return of the King*, App. C (2d ed. 1966). Unfortunatley, many of them are either quite short, often one syllable, or common English names today (which I'd prefer to avoid for characters). I have therefore mixed freely from all four tables in producing the following:

HOBBIT MALE NAMES

Adel	01	-adas
Bal (Bil)	02	-anth
Bando	03	-bo (do)
Erl	04	-bold (bald)
Far (Fara)	05	-brand (nand)
Fortin	06	-bras (das)
Fro	07	-come
Gam	08	-doc
Hildi	09	-fast
Ham	10	-gard (ard)
Isen	11	-grin (grim)
Isum	12	-gulas (bulas)
Marm	13	-ilot
Mel	14	-ing (ling)
Meri	15	-mac (mas)
Pere	16	-midge
Or (Gor)	17	-mir
Pip	18	-pin
Sam	19	-wich
Wil	20	-wise

HOBBIT FEMALE NAMES

Ada	01	-alda
Adald	02	-bella
Asph (Aspho)	03	-del (odel)
Bella	04	-doc
Ber	05	-donna
Came (Camel)	06	-gilda
Di (Dia)	07	-gold (golda)
Donna	08	-ia (lia)
Ela	09	-la (ula)
Esmer	10	-manta
Han	11	-mas
La	12	-mira
Lob (Lobe)	13	-mond
Mari	14	-na
Mene	15	-nor (or)
Meria (Meri)	16	-osa
Mim	17	-rida
Mira	18	-rose
Prim	19	-ura
Sara	20	-ylla

DIFFERENT WORLDS Special Feature

My Life and Role-Playing

Continued!

STEVE JACKSON

Steve has designed many of Metagaming's MicroGames, among them: Melee, Wizard, *and* Death Test. *His current big project is* The Fantasy Trip: In the Labyrinth. *He says it should be out by summer of 1979.*

Into the Labyrinth

My life and role-playing? I can't think of an easier subject to write on. I became involved with role-playing games just before they started to boom, and role-playing—in one form or another—takes up a good deal of my time.

The first thing I'd like to point out is that, in my opinion, most people define "role-playing game" in entirely too limited a fashion. When someone mentions a role-playing game, the usual reaction is the *D&D/C&S/Traveller/ RuneQuest / EPT / Monsters! Monsters!* sort of game. Now that's definitely role-playing. . .but it is not the only kind, or even the most popular kind.

To begin with, most people who are reading this probably cut their gaming teeth on a role-playing game, years and years ago. The most popular board game ever developed in the US is pure role-playing. Yes . . . *Monopoly*. Consider: each player takes on the role of a cheerfully rapacious real-estate tycoon, wheeling and dealing until he alone commands the board. The fact that the "role" is pre-ordained, and the same for every player, in no way lessens its appeal. To quote Shelly Berman: "It's that thrill you get when you know you've wiped out a friend."

Monopoly is pure role-playing. It lets you do on the game board all the heartless things you'll probably never get a chance to do in real life. That's why it's fun.

In a sense, almost any non-mathematical board game might be considered role-playing. Chess is a battle of armies, as is Go. But, to my mind, a "true" role-playing game must impose a more specific constraint on the players. In chess, you're just trying to beat your opponent. Even in *Blitzkrieg*, which is much "closer to reality," you're still fighting a hypothetical war, with no "personality" involved. But a WWII game that let one player "be" Hitler, an another "be" Roosevelt or Churchill—now *that* would be role-playing.

Let me offer a definition of a role-playing game, then—one that will surely stand until it is shot down. *A role-playing game is one that invites its players to take on a personality different from their own.* Not "requires"—you can't really do that. Just "invites." But, at least in my experience, the better games are those played by the people who *do* take on that alternative personality—and the more successful you are at it, the better your play will be.

Furthermore, a game which invites role-playing seems to have a definite advantage. The role-playing doesn't have to be the "point" of the game; even as a subsidiary ingredient, it can still add zest.

Case in point: My own first design, *Ogre*, was a role-playing game. I didn't (consciously) realize it at the time—but that's exactly what's going on. One player takes the role of the *Ogre*. Not just an ordinary tank—but a gigantic, nearly unstoppable, murderously-armed killing machine of incredible power. An Ogre is not only *capable* of mass destruction—it's *supposed* to indulge in just that. Most gamers like tanks because they're powerful and dangerous. Not just to see one, or even control it—but to *be* the most powerful tank imaginable, and to *be* out on the battlefield, smashing everything that comes in your way—now, that's a *role*. The defender, too, has a role to play. Instead of being the epitome of all our

dark desires, he's the archetypal "good guy." He has to stop a monster, and he can do it—but only through great sacrifice.

When some people tell me how much they like "being the Ogre" or "being the defense"—not "playing," but *being*—I know it's the role-playing that's got them. To me, that accounts for a lot of *Ogre's* popularity. Yes, it's quick, and the rules are relatively clean . . . but it's very simple, and contains one little bitty innovation (the one-unit side). Yet it's still very popular. I think it's the role-playing that does it. I know I'd still rather play *Ogre*, myself, than most other games, although by rights I ought to be tired of it. And, while I'm quite willing to be the defender, I'd much rather be the Ogre—especially against someone who thinks he has the perfect defense. Then I can play cat-and-mouse with his leading units, wipe out a heavy concentration when he finally gets it together, waltz all over his CP, and (if I'm lucky) hunt down everything he has left on the board. When we start, that defender may think he's playing a game—but soon it's real. He's out there, with nowhere to hide, and the Ogre's after him.

So—an "ordinary" wargame, with a premise that allows for role-playing, can be more fun and more successful. No wonder, then, that the "standard" role-playing games are becoming so popular. These are the games that let the players live out a fantasy or science fiction novel. It's a shame that so many of their fans don't really bother with role-playing at all.

That, I'm afraid, was the first thing that impressed me about *D&D*—and it's still true today, with that and almost every similar game. Role-playing goes right out the window. Every player is being *himself*, often in a most obnoxious fashion. Whether he's swinging a sword or a wand, every adventure is the same. Zap, slash, kill, loot. What did we find? Whoops, a random monster. A million hit points. Zap, slash, kill. A million experience points. Babble, babble, 27th-level Brouhaha with a Ring of Instant Permanent Total Monster Charming. *yawn*

Whenever I see a fantasy game being played, I look in on it. I'm compulsive about it. But 95% of the time, that's what I see. I won't play in such a game, or stay within earshot if I can help it. A real role-playing game, played right, is a thousand times better. One where the GM isn't depending on random tables for everything, and where the players have developed their characters in an interesting and believable fashion, and are playing the game for its own sake, and not to see how many monsters they can kill and how many arguments they can win with the unfortunate ref.

For example, a hobby shop in Copperas Cove, not far from Austin, had an excellent C&S campaign going for a while. It had its own newsletter—everything. I never participated, due to distance, but I always heard stories about what was going on. The best tale that came to me was of a Samurai character. Another player-character had stolen his katana. The samurai swore a solemn oath to get his sword back. For a year (game time) he hunted the fleeing thief—and couldn't catch up with him. So at the end of the year the character committed seppuku. This was a good character—rather experienced, with a couple of interesting possessions. But he killed himself because he couldn't get his sword back. *That's* role-playing.

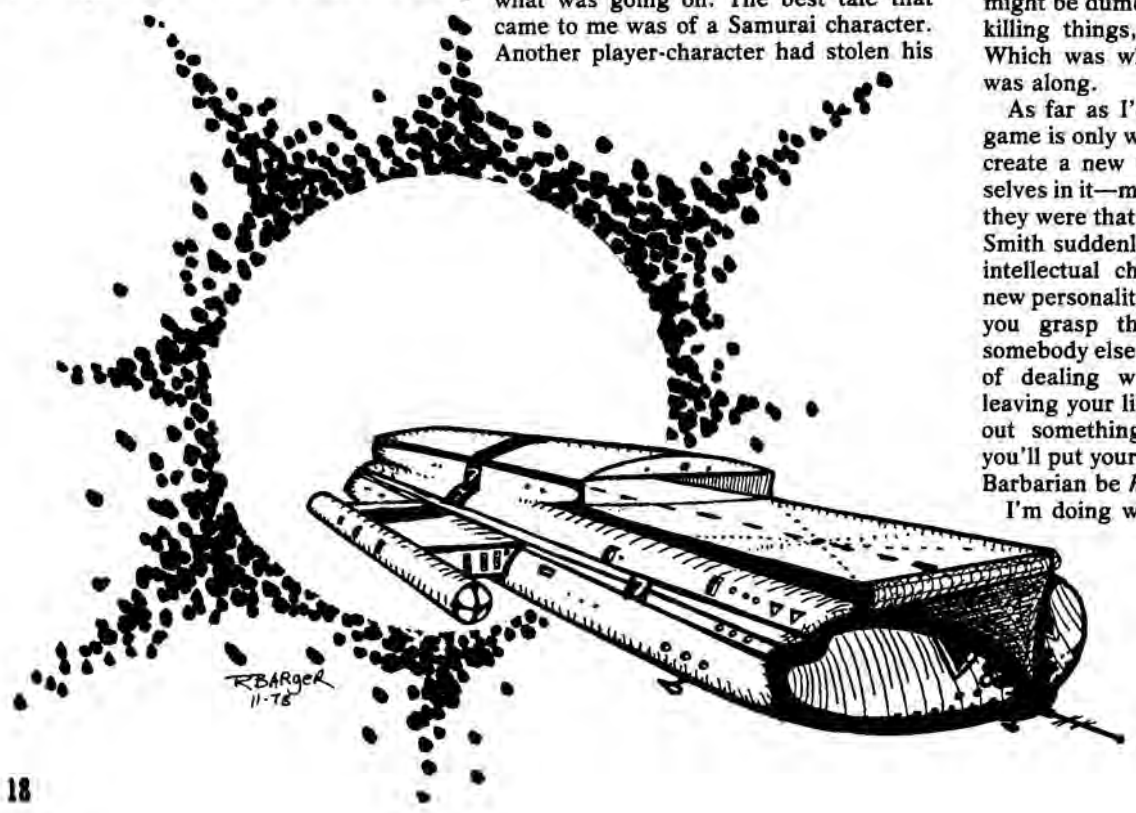
These are the games that let the players live out a fantasy or science fiction novel.

That player may have lost a good character—but I doubt it mattered to him. His samurai had lived a good life, and died an honorable death (which is far more important to a samurai). The *role* was fulfilled. He knew it, and his fellow players knew it.

An earthier example: When I do play an FRP game (usually playtesting *TFT: In the Labyrinth*, these days), it's often with Howard Thompson. He prefers to play dwarves. And his dwarves are *obnoxious*. His own conception of dwarves is as dumb, boisterous fighters with rather disgusting personal habits . . . and that's the way he plays them. Howard (as a dwarf) is likely to slug another character who disagrees with him, even if the party needs to be quiet. He'll urinate against the wall while someone is trying to negotiate with the goblins. He'll try to open a chest, fail, and pick it up and throw it against the wall. (When he did that, I was GM. The chest exploded. Everyone in the room was damaged except the dwarf, who made his saving roll vs. ST to avoid blast damage. The scum.) Naturally, the other *characters* were angry at Gimme . . . but the *players* enjoyed it. He was acting just like a dwarf. And when the fighting started, Gimme waded right in with his ax. He might be dumb and smelly—but he liked killing things, and he was good at it. Which was why the odious little twerp was along.

As far as I'm concerned, this type of game is only worthwile if the players can create a new role and submerge themselves in it—meeting situations as though they were that character, rather than Joe Smith suddenly down in a dungeon. The intellectual challenge of formulating a new personality is interesting—and, once you grasp the idea, it's *fun* to be somebody else. You can try out new ways of dealing with life . . . without ever leaving your living room. You could find out something new about *yourself*—if you'll put yourself aside and let Thud the Barbarian be *himself* some evening.

I'm doing what I can to promote this



kind of play in *The Fantasy Trip: In the Labyrinth*. Players will not "roll up" characters—oh, I give them tables, but I encourage them not to use them. Instead, just think about all the different things that go into making up a personality, and pick what you like . . . then select ST, DX, IQ, spells, and talents to go along. To me, that's much better for real role-playing than rolling up attributes and *then* trying to do something with them. And players get experience points for *acting in character*, whatever they have defined that to be. Establishment of a *persona*, and skillful play of that persona once you've established it, is the whole point of TFT—not just killing things and grabbing gold.

The establishment of a specific *persona* plays a big part in another facet of my life these days—the Society for Creative Anachronism. The SCA, as more of you out there ought to know, is a medievalist group. We recreate the combat, customs, arts, crafts, sciences, and knowledge of the Middle Ages. The SCA is role-playing to an extent undreamed of by most gamers. When you join the Society, you choose a persona (Incidentally, anyone interested in joining the SCA should inquire around his local hobby/wargame shop, or at science fiction conventions—many SCAers are wargamers and/or SF readers. If you can't find anything out, send me an SASE and I'll try to find a local group address for you.) some person who could have actually lived in the Middle Ages—and then you *live* that persona. At any SCA event—feast, revel, tourney, guild meeting, or fighter practice—you dress, act, and talk in the proper "period" style for your new personality. Viking berserkers mingle with Renaissance courtiers, Scots clansmen, Huns, Byzantines, and Teutons. It's incredible.

I first became involved with the Society because of my gaming work. I was researching *Melee*, and I wanted to observe some actual combat. Unfortunately, you can't go down to the corner tavern and see a swordfight any more. The SCA was the next best thing. Although the weapons are made of rattan rather than steel, they are weighted and balanced just like the real thing—and SCA armor and shields are as close to the originals as time, money, and safety will permit. So I went to a few demonstrations and fighter practices . . . I made notes . . . I began to get interested . . . and one day I put on baggy Viking pants and a leather vest and left my notebook at home. Exit Steve Jackson. Enter Vargskol—a halfbreed Viking-Celt, always torn between the Norse way (an enemy is to be taken advantage of, and a battle is to be won) and this strange new concept called "chivalry" . . . I don't know where role-playing leaves off and schizophrenia sets in, because I'm Varg now for an average of two days a week—sometimes more. I know it's been a lot of fun, and I think it's been good for me as well—and if the mundanes think I'm a trifle peculiar when they find out what my hobby is, imagine what they'd say if they knew what I did for a living!

To me, then, role-playing is much more than the newest fad in wargames. It's an ancient and honorable pastime, and a valuable tool for finding out about yourself and the world you live in. I hope to keep playing—and designing—role-playing games as long as there's a demand for them. I expect that will be a long, long time.

DAVID A. FELDT

David is a cordial guy that lives on a farm in Michigan. See the review of his Legacy *rules elsewhere in this issue.*

My Life and Role-Playing with Possibility

Opening my eyes for the first time to the stream of activity passing before me in bright sunlight, it's variation from the familiar grasps my chest with harsh pressure. The first breath is always the hardest, but as the searing gasps lessen reflex takes over in the steady rhythm of life. The baked alien stink of the place clamors for attention in my numbed awareness, though the disquiet brought on by the unpleasant smells remains secondary to a sense of overwhelming nightmare. The body housing my new awareness feels oddly wrong, and out of the corner of my eye a four fingered hand taps a fur covered leg in agitation. I know this gesture well, for it is my own.

Tall dark Human forms clad only in gleaming scabbards, lashings, and buckles approach from the direction of distant hills and as they near me the brightness of the day refracts through the varying lengths of glass rod they carry with them. Closer still the guttural drone of their conversation reaches me, and as they pass by pushing and shouting an odor of cinnamon waxes and wanes. They enter an unguarded gate in the stone wall I lean against, and as they vanish I notice two tall furred humanoids in the distance gesturing emphatically to each other. They are closer to me than to the faraway hills but I cannot hear their words. I continue to watch them as a group of short bearded Humans in robes shuffle through the gate. The robed ones are surrounded by flashing insects and a suggestion of excrement, but theirs is a sight I have seen many times before. Soon they are lost in the shimmering atmosphere dancing over the sands before me, but the distant furred ones continue their exchange with an ever increasing display of emotion. Without warning a bright bar of energy erupts into existence in the taller ones hand, and a distant scream of agony ends both debate between furred ones and the dangerous lethargy of my recent observation. I have never worn this body before, and if I wish to wear it undamaged a place of safety must be quickly found. Only in a setting free of stimulus and threat of violence can I pause to examine all of the unknown memories floating at the edges of my consciousness, and the need to know who and where I am rises like a tide within me.

I quickly pass through the gate and enter the nameless city against whose wall I first became aware. The roadway is peppered with lumps of vile smelling orange material, and along the street a collection of one and two story stone domes offer pillars of smoke to the reddish sky above the city's nearby towers. Hoping for an inn or shrine I make my way carefully towards the apparent center of the town, but as I dodge to avoid being trampled by an eight-legged lizard something jutting out from my right hip catches an outcropping of a dome wall and clatters to the ground. The same four fingered hand as before reaches to pick it up, but it's strange contours and lack of trigger or controls that drives the last fog of surprise from my mind. I am on an unknown but violent world without identity, memories, or a recognizable weapon, and the growing need to know threatens to overwhelm me where I stand. Momentarily helpless before my confusion and mounting panic I enter the first of the stone domes nearby, hoping that it is both unoccupied and unprotected. The cool brown shadows of its interior swallow me, and as my new eyes adjust immediately to the darkness within I step into an empty chamber. Trembling from the emotional aftershock of my fear I cross to the chamber's single furnishing and sink to my knees behind it. It is a statue of some sort, but I value it only for the concealment it offers and the cool texture of its surface. With a sensation of relief I relax the expected muscle cramps in unexpected places and let my identity float freely within the well of my experience. The knowledge of my identity and purpose washes over me, and with it come the familiar feelings of power and terrible destiny.

I was born in the era of chaotic change in a reality which seemed more improbable the more I learned about it. At six,

when the concepts of personal contribution and life's work first excited my imagination we watched a great leader die in the midst of a parade. The event made it clear to me that being president or marching in parades meant being killed, but other opportunities remained and I was not discouraged. I grew, and though I admired my father and wished to teach as he did there were no jobs for teachers in my society. I considered other professions as well, but the healers were created and controlled by money, the astronauts never left the ground anymore, and the protectors of property and Human rights were called enemy and attacked by the people they strove to serve. The recurring Human literature of "what if?" suggested that things would not always be like this, but the repeated shocks of an environment locked in the midst of metamorphoses destroyed every foundation of security and hope I managed to establish. The alternatives of substance abuse and madness yielded little, and the patterns of resignation and apathy found little to replace when they finally came to me in their full force. Many are the lives wasted by the reality I call home, and I might just as easily have been among them if it were not for the discovery of my personal brand of theology. While playing a game of a type new to me a personal philosophy of confronting challenges for the sheer gratification of the attempt finally crystallized in my mind. The elements of this approach had always been with me, but of a sudden they had taken root and began supplying me with fresh courage and enthusiasm. For the first year I used my new sense of purpose only within the context of the game, and while my character grew and prospered I began to see parallels between the reality of the game and the reality surrounding me. I used my new approach to events more often in my schoolwork and dealings with others and soon found that the grim reality of which I was a part was a far more interesting and challenging game than the *D&D* world could ever be. I began to play "life" in earnest, but my remaining dissatisfaction with the nature of the reality surrounding me suggested that I create one of my own which would transcend the limitations of *D&D*.

In the spirit of my "the worst that can happen is that it won't work" philosophy I began to work on the campaign-to-be. Its specifics are described elsewhere, but the effects of *Empire of the Rising Sun* on my friends and I were substantial. Quantities of mathematics, physics, chemistry, sociology, psychology, and economics were studied and discussed by the players and myself as we struggled for control over the fragile empire of 1,500 suns. At times an average of ten hours a day of my time were devoted to the campaign, while occasionally a month would go by when no effort was forthcoming because of an emotional saturation with the phantom reality of the game. In all, I spent over three years playing the ERS campaign, and it wetted my thirst for more challenging role-playing games than would otherwise have been possible. Many of the individuals who had played were talking about the innovations and contributions inherent in the ERS campaign, and it was the combined recognition by my associates of my contributions to the concept of role-playing and the formation of a lifelong partnership and friendship with a woman named Shannon which lead to the publication of the first edition of the *Legacy* rules.

Legacy has been termed "the most ripped off but least played role-playing game of all time" by persons in a better position to judge than I, and though I admit that the wording of the first edition ranged from pedantic to awkward I have always felt that the majority of role-players understood it for what it was rather than comparing it to other second generation rules systems appearing at the same time such as *Chivalry and Sorcery* or *Runequest*. Regarless of

I was born in the era of chaotic change

Legacy's personal role in the role-playing revolution which followed, the 1980's became the decade of the manually operated role-playing game. Clear and innovative game mechanics made the games easier to both play and operate, and soon anthropology, psychology, and history classes at many of the world's foremost universities began using role-playing scenarios as an adjunct to lectures, films and discussion groups. The appointment of Edward Simbalist to the Scholastic Aptitude Testing Committee in May of 1986 heralded the first use of role-playing scenarios as final examinations in American high schools, and the future growth of role-playing was assured.

By this time I was getting old, and though I felt I had made at least one lasting contribution to the society of Humans I regretted that the space program had never risen from the ashes of the 70's and that all of the strange new worlds we had painstakingly simulated with our rules systems and computers had remained beyond our grasp. And so it came with a clarity of detail reserved for only the most important of memories, that I remembered the events of January fourteenth, 2006 A.D. The season's last exhibition football game had just ended in a predictable 35-6 defeat for the AFL when the announcer said, "Stay tuned for SCIENCE FOCUS, with special guest Doctor Miguel Dosantos of the Yucatan Center for Human Development, coming up next on most of these WBC stations." I was interested in the work being done at the Center, so instead of turning the viewscreen off I lit up another joint and settled myself comfortably in my chair. Doctor Miguel Dosantos appeared on the screen, thanked Western Electric for sponsoring the program without commercial messages, and began to speak in his stern and careful voice.

"For the past seven years the Yucatan Center for Human Development has engaged in experimentation designed to demonstrate the truth or fallacy of the existence of extra-sensory awareness and/or the power of reincarnation. The answers to these questions remain a mystery at this time, but today the fellows of the Center and I wish to bring to you empirical proof that our Earth is only one of many which co-exist within the boundaries of time and space."

He paused as if to weigh his words, and as I kneel on the floor of this alien temple my stomach knots in memory of my emotions that day.

"We may not ever be able to bridge the gulf separating us from the stars, but three Humans have walked the surface of another world and returned to tell about it. They each travelled separately to this other Earth, and each brought back memories and information which both corroborated and expanded upon the memories and information of the others. We are no longer alone, for there are people much like us living on this other Earth. With your permission I would like to take advantage of this opportunity to introduce you to the three travellers who first made this incredible voyage."

Without waiting to see the rest of the show Shannon and I drove to the airport and caught the first jet to middle-America. The January fifteenth issue of the New York Times carried a full page ad urging young men and women to apply to the Yucatan Center as explorers of the new realities, but by the time the paper hit the streets both Shannon and I had already been accepted. In the months that followed we trained with the other members of the EARTH II team. Arneson the grandfather of role-playing was there, and so were Stafford and several of the other early role-players. The institute felt that a lifetime of experience interacting with the myriad realities of the role-playing universes constituted the ideal training for reality exploration and survey. To most of us it was the fullfillment of forgotten dreams, and we worked with a will to prepare for the translation scheduled for March 16, 2006 A.D.

Mercifully the details of that first survey are blurred. We had been warned

of the "deep-shock" we would experience on first achieving awareness in our new bodies on EARTH II, but nothing could prepare us for the numbness and confusion of waking up on a strange planet, in a strange body, with no knowledge of who we were or what we were doing while our perceptions screamed endlessly that the smell, touch, taste, sight and sound of our environment was subtly, horribly wrong. Two members of the group lost their minds in the first few moments, and Shannon and I would undoubtedly have done the same if Stafford hadn't started whistling a familiar tune through his alien lips. Those of us who were left began to laugh, and when the mirth finally died away the memories rose from within and were most welcome. It is the same awakening of memories that I am experiencing now, and though I have translated to half a hundred different worlds since EARTH II, the remembering is always filled with fear, and always slow.

Calmly I direct my awareness to the reality surrounding me and drink in the cool brown shadows of the alien temple. My new legs are stiff and sore from long kneeling, and the movement of shadows indicates that I have been lost inside myself for some time. I now know this world to be EARTH XXXVI, and with the patience of long practice I begin to integrate the first impressions of this world into a survey strategy. From this point forward I must assess this Earth's culture and resources for the custodians back at the Yucatan Center on Earth I, but as I survey a part of my awareness waits as always for any sign of the G.O.D. (game overall director) I remember with such fondness from my role-playing days. Surely this endless plane of possibilities must be guided and tempered by the compassion of a G.O.D., else we are more alone than ever I care to be.

STARSHIPS & SPACEMEN EXPANSION KIT

by Leonard H. Kanterman, M.D.

SECTION ONE: ERRATA

This section consists of corrections to the main body of rules as published, and are mostly in the nature of typographical errors and resolving contradictions between various sections.

a) Character Abilities—There is some discrepancy between the modifications of abilities for race and sex listed in the sections on abilities and those listed on the sections for each race.

1) Taurans—Taurans add only 1 to intelligence, as listed under intelligence (not 2 as listed under the race). They subtract 2 from charisma, and add 1 to technical skill (as listed in both). They *add* 2 to strength (as listed under strength). Tauran loyalty base is 7.

2) Andromedans—Andromedan loyalty base is 8 (as listed under loyalty) not 6 (as listed under race). They add 1 to intelligence (as listed under race) instead of 2 (as listed under intelligence). They add 2 to contact and charisma, subtract 2 from marksmanship and technical, and subtract 1 from strength (as listed in both).

3) Fire Control Officer—The Fire Control Officer adds 2, not 3, to the minimum hit number required in ship-to-ship combat.

b) Ship Statistics—In the main body of the rules, a freighter is given the same statistics as a dreadnought (listed just above). The statistics given on the yellow "Spaceship" sheet is correct.

SECTION TWO: ADDENDA

This section makes several substantial procedural changes to the rules.

a) Movement—The basic movement rate (on foot) on planet's surface depends on gravity and is as follows:

Low gravity: 10 kms/hr (2 kms/10 minute period)

Medium gravity: 5 kms/hr (1 km/10 minute period)

High gravity: 2.5 kms/hr (500 m/10 minute period)

b) Concealment—Players defending in a concealed position are given a bonus when being attacked with ranged fire. Characters which are moving into close combat range, and all characters involved in close combat, do not receive this bonus.

Natural concealment (on hill, in tree, behind boulders): subtract 2 from attacker's marksmanship

Mandmade concealment (in building, trench, behind a wall): subtract 4 from attacker's marksmanship

This subtraction is made before the die is rolled for ranged-fire attacks, applies to all ranged-fire weapons, and is cumulative with other modifications (i.e., range).

c) Psionic Exhaustion—Each time a player uses a psionic power (whether successful or not), he must determine if psionic exhaustion occurs. The player determines his Psionic Power Reserve as follows: he adds his Psionic Potential to his strength at that moment (including all damage already taken), and from that subtracts the cost of the power he is using as given on the Psionic Cost Table. The player must roll less than his Psionic Power Reserve on a D20 to avoid exhaustion. If he rolls greater than or equal to his reserve score, exhaustion does occur. The effects of exhaustion are as follows: first, the character must immediately take D6 hits in damage; second, the character may not use any psionic powers for the remainder of that day; third, if the character undergoes a psionic attack, he defends as if he had a Psioni Potential of zero. Note that the roll for exhaustion occurs *after* the power is employed and, even if exhaustion does occur, the power employed still has its full effect.

Example—A Tauran with a strength of 15 and a Psionic Potential of 10 uses telekinesis at a cost of 8. His reserve score is 17 (10 plus 15 minus 8). If he rolls a 16 or less, he avoids exhaustion; on 17 or higher, he is exhausted psionically.

SECTION THREE: EQUIPMENT

a) Laser Sword—This item costs 1 unit, and is restricted to characters with a Psionic Potential of at least 3, a marksmanship of at least 12. The weapon has a limited range of 1 meter, and is thus employed only in close combat situations

(no ranged fire). If a character armed with a laser sword is attacked in close combat, he rolls against his marksmanship. If he rolls less than his score, his attacker's close combat is deflected *and* his attacker immediately suffers 2D6 pts damage. If he fails to roll less than his score, a normal close combat situation ensues, with the additional modification that the wielder of the sword is attacked his usual die roll addition to strength.

Two characters with laser swords can engage in a duel in lieu of a normal close combat melee. Each character determines a Duel Score, by adding his marksmanship, his Psionic Potential, and the roll of 1 die. The characters then compare their Duel Scores: if one character's score exceeds the other's by 4 or more, the character with the lower score is hit, and suffers 2D6 pts of damage. If the differential between scores is less than 4, the duel is stalemated, for that round.

b) Stasis Generator—This costs 2 units, and, like other generators, is limited to technical officers. The tech officer must roll less than his tech score each turn he wishes to use the stasis generator. The stasis generator projects a stasis beam that extends in a cone-like fashion from the point of origin to a maximum range of 100 meters. At 10 m, the beam is 1 m wide, at 20 m, it is 2 m wide, and so on up to 10 m wide at maximum range of 100 m. While the beam spread increases arithmetically, the beam's power disperses in a geometric progression. Thus, at maximum range, a character caught in the beam is stunned for 1 minute; at half max (50 m), a character is stunned for 2 minutes, at half of that (25 m), a character is stunned for 4 minutes, and at 10 m or less, a character is stunned for 10 minutes. A character caught in a stasis beam at less than 10 m range also suffers damage: 1D6 pts if from 5-10 m; 2D6 pts if under 5 m. *All* characters caught by the expanding cone of the beam are affected. Characters caught by a stasis beam are immobilized, and incapable of any action except thought or psionics.

c) Landspeeder—This item costs 3 units, and can only be transported to a planet's surface by shuttle ship. The landspeeder can carry six passengers and their equipment, and travels at the rate of 100 kms/hr regardless of gravity (like a jetpack). Travel by landspeeder avoids exhaustion by characters in high gravity. The landspeeder is not a combat vehicle, and has no weapons or armament. A landspeeder can be affected by natural cataclysms (earthquake, landslide, etc.) It is considered to have 10 damage points, and loses 10 kms/hr speed for every point lost.

d) Skycycle—An individual air transport /combat vehicle, the skycycle costs 4 units, and is limited to use by military officers or Rigel. It can be transferred to a planet's surface only by shuttle ship. The cycle has the same air speed as a jetpack (100 kms/hr), but double the ceiling (200 m on high grav, 1000 m on medium or low grav). The skycycle is considered to be concealed for ranged fire. The cycle itself is considered to have 20 damage points; for every 2 points damage taken, the vehicle loses 100 m of altitude ceiling and 10 kms/hr speed. The cycle can also operate on a planetary surface as a landspeeder would.

e) Robot Tank—Unmanned heavy combat vehicle, possessed by Zangids and the Galactic Confederacy, is available for use only in "hot war" situation and costs 5 units, can only be chosen by military Rigel. Robot tanks can only be transported to a planet's surface by shuttle, and use half shuttle's entire transport capacity. The tank is controlled by, and in communication with, the ship's computers. There are two models.

1) Mk I "light": Anti-personnel weapon, armed with 2 laser rifles.
2) Mk II "heavy": Anti-position weapon, armed with lases cannon.

Laser cannon, like laser rifle, has a 1000 m range. It scores 5D6 points damage with each hit, and is effective against buildings and vehicles.

Both models have a ground speed of 50 kms/hr, and 50 damage points. For each damage point taken, 1 km/hr speed is lost. All weapons function normally until the last 5 damage points are reached, when they fail to function at all.

The computer-controlled weapons are considered to fire with a marksmanship of 20, modified as usual for range and concealment.

f) Shuttle Ships—Shuttle ships can be used for transportation within a planet's ecosphere, either in the atmosphere, on land, or on (or under) water. The ship has a speed of 50 kms/hr, and 100 damage points, it has no weaponry. A shuttle can carry 50 individuals or 2 robot tanks. A skycycle takes up the room of 5 individuals, a landspeeder the room of 10. Starships are equipped with shuttles according to type of ship, and more may not be requested.

SECTION FOUR: STARMASTER'S AIDS

A) STARSHIP CONTACT MATRIX—This table was devised before Space Carriers were part of the game, and thus the chance of meeting an enemy carrier was not included. This revised table should be used.

1—Friendly Freighter
2—Friendly Starship: 1,2 - DD; 3, 4 - CS; 5 - BC; 6 - DN
3—Enemy Freighter (Zangid only)
4—Enemy Starship (Zangid): 1,2,3 - DD; 4 - CS; 5 - BC; 6 - SC
5—Enemy Starship (Zangid): 1,2 - DD; 3,4 - CS; 5 - BC; 6 - SC

B) PSIONICS—Two new psionic powers are described below. Like tele-energesis and molecular control, these powers hava psionic cost of 20 and cannot be used by players, only by non-player psionics.

1) Brain Drain—Resolved as any other psionic attack, if the Brain Drain succeeds the affected character rolls 1D6 and subtracts this from his intelligence. When a character's intelligence reaches 3, he is essentially functioning at the level of a trained pet; 0, a living vegetable incapable of action. When intelligence is reduced to -5 or below, the character forgets how to breathe and dies. If the attacking psionic is killed or incapacitated before the affected character dies, intelligence returns to normal *if* the character was not reduced below 0. If reduced below zero, but not killed, the amount of reduction is applied permanently to the character's intelligence. (For example, a character with intelligence of 12 that was reduced to -3 would, upon restoration, be restored only to intelligence of 9). A psionic employing Brain Drain may attack from 1-6 characters each round of combat.
2) Tentacles of the Mind—Resolved as any other psionic attack, Mind Tentacles reach out and grab a character (immobilizing him and prevent any action except thought or psionics), and inflict 1D6 points of physical damage (to strength) each round; a player can be physically killed from such an attack, as by any other physical attack. The tentacles can immobilize 1-6 characters per round, without inflicting any damage, or can be concentrated against 1 character to inflict damage.

C) STRONGHOLDS—Players often find themselves in the stronghold of their enemies; the following tricks are suggested to prevent them from scampering around with impunity.

1) Audio-visual Sensors—Remote-control TV cameras that sweep areas. Usually tied into a central alarm system, they may also release traps (pits, teleporters) or guards (especially robots). May be armed with lasers that can also sweep.
2) Psi Sensors—Respond to use of psionic powers in the above manner.
3) Stasis Beams—Work in the same manner as the weapon, to immobilize characters.
4) Bolaster Walls—Reflect and ricochet all laser fire.

LORD OF THE DICE

(1.0) INTRODUCTION

LORD OF THE DICE is a simple, easy to play fantasy role-playing game. It is specifically geared to those people who wish to join this fascinating hobby without having to learn extremely complicated rules, and is also challenging enough to interest the veteran role-player. The Player assumes the role of an adventurer in a fantasy world, and allows his persona to merge with that of the character. Creativity is necessary to this game; the more fertile the Player's imagination, the better the game.

(2.0) GENERAL COURSE OF PLAY

One Player is designated the Gamesmaster; it is in his "world" the other Players will adventure with their characters. The Gamesmaster co-ordinates the Players' characters within his concept of a fantasy world. He is responsible for adjudicating all actions of the Players' characters in as logical and coherent a manner as possible. While the Player is responsible for breathing life into his character, it is the Gamesmaster who gives the Player the milieu in which his character will react. It is recommended that the Gamesmaster allow no more than six Players to run characters at any one time; otherwise the number of Players will become too unwieldy for the best of Gamesmasters.

(3.0) GAME EQUIPMENT

1 Rules (presumably what the Player is reading at the moment)
1 Set of Percentile Dice (not included but necessary)
1 Hoard of the most brilliant ideas ever to hit the fantasy role-playing hobby (presumably within all competent Players)

(4.0) CHARACTER GENERATION

The Player rolls dice until he obtains a series of die-rolls he feels are esthetically appealing to him. The Gamesmaster then assigns names to the appropriate characteristics, detailing their effects upon his world. The GM need only assign any reasonable sounding name to the characteristic; it is only necessary to fool any semi-knowledgeable passerby. The character then thinks up a name for his character, and he is ready to begin play.

(5.0) PLAY OF THE GAME

Whenever the Player wishes to undertake an action with his character, the Gamesmaster rolls the percentile dice. If the Gamesmaster rolls a high number, the character has succeeded in his action and reaps all benefits accordingly. If the Gamesmaster rolls a low number, the character has failed in his action, and must suffer any attendant penalties. If the Gamesmaster is not sure as to whether the roll is high or low, he should roll again until he decides one way or another. The Gamesmaster is, of course, responsible for embellishing upon the results determined via the die-roll.

(6.0) GAME NOTES

(6.1) Designer's Notes

The designer was unavailable for comment at the time of publication.

(6.2) Developer's Notes

This is it, role-playing fans. No more bullshit sounding fantasy games, or thinly veiled ripoffs of well-known fantasy novels or series. The Player is given free rein to expand the parameters of his game to the outer boundaries of his imgaination, rather than the narrow confines of a designer in, let's say, the State of Wisconsin. No more will Players be fettered by crotchety old designers, but their spirits will soar as they discover the many facets of the game. I only hope you enjoy it as much as the playtesters did.

(6.3) Player's Notes

(Unfortunately, our typesetting facilities are unable to reproduce meaningless doodles, obviously done by a low-grade moron masquerading as a play-tester.)

(7.0) GAME CREDITS

Game Design: Greg Costikyan
Assumption of Game Development Role: Eric Goldberg
Acknowledgments: Playtesters Anonymous

Another Fine Fly-by-Night Fantasy Game. Send money for other fine games in our catalogue; our next vacation in Mexico is due.

DIFFERENT WORLDS PRESENTS

Arduin, Bloody Arduin

by Dave Hargrave

The Arduin campaign has been running about as long as *D&D* and related FRP games have been in existence. Game time, to date, has just passed the twenty-five year mark (each year being 453 days) and is going rapidly and smoothly along towards the twenty-sixth.

In this time over seven hundred player characters have died and many others have had to retire due to wounds or afflictions acquired in the campaign.

On the other hand two have become Princes, two have become Dukes, and about eight more have become Barons (most of whom are now landed, collecting taxes, raising children, troops and occasional hell!). One even managed to marry into the ruling Royal family. So the rewards, for those who persevere, are commensurate with the risk involved.

I stagger, dazed, the vertigo slowly passing as the rainbow-hued lights that dance in my brain fade. As my dazzeled eyes clear, the sounds of birds, wind and strange men's voices begin to impinge upon my stunned ears, and I slowly look up.

I stand, shakily, between cyclopean ebon pillars atop an immense stairway and stare in disbelief at the grove of trees that surround me. Trees that soar 500 feet and more into the achingly blue sky. The sky of Arduin, the sky of home. I have traversed once again the great nexus that binds Arduin to all of the thousands of other universes, and I am truly home, once again.

Ssas-Khaa's (the original name for the planet) history stretches back some 600,000 years, into the dim and distant dawn of creation and the world's first rulers; the dread Kthoi, the Thunder Lords, the Great Grey Beasts from beyond time.

Theirs was a cold-blooded reptillian intelligence that plumbed not only the depths of elder, arcane lore, but spanned the dark star passes as well.

With their magic that was older even than themselves, and their grim and equally arcane technology of utter power, they stalked the stars in fire and blood, raging across the galaxy unchecked.

When they ventured beyond, towards the hazy lights in the inter-galactic darkness, they came up against a force older even than they, one that would drive them back, ever back, until they had no where else to go. Then here, in their final impregnable redoubt, they began their plan of vengence and reconquest.

Delving into foul lore and even fouler technology they began to create new beings, new monsters, and new races. Some stock, obtained as slaves from their stellar travels were used, but most were entirely new creations. These, then, they planned to use as soldiers, slaves, and as ever, feed.

But the force that had driven them back had not forgotten, indeed, it had watched and patiently waited. When it acted, it did only one, simple, thing: it gave "understanding" to those newly created races, and in their multitudes they rebelled against their former masters.

Thus the Wars of Freedom began, and ended; though the entirety of it lasted some 9,000 years. The Kthoi and their self-chosen minions were finally either destroyed or driven into other probability lines, and the world was lifted for the first time into light.

For some half million years the first true men, the leaders of the rebellion, the Rune Weavers, ruled. Then the Titans, old allies of the Kthoi, and the newborning Star Powered Mages joined

forces to fight the "Great Night War." A scant thousand years later the Titans and Star Powered Mages were nearly completely annihilated, but the Rune Weavers themselves were decimated. So much so, that when, a mere 20,000 years later, the Time Lords began the "Wars of Life" it was all they could do to trap them in the Cavarns of the Ancients and fade from the kind of Alamanity.

Thereafter the Free Mages of the Circle (of Light) predominated for some 3,000 years of relative peace. Their great mistake, however, was in re-establishing the interstellar contacts forgotten these long centuries. So it was that the world was drawn into an interstellar conflict that left Archaela (the so-called "fifth continent," the world's largest) a radioactive ruin. Its cities glass rimmed craters, its forests burnt ash, most of the land itself a hellish desert of fused green sand.

The "Dark Years" or "Interregnum" followed, lasting some 5,000 years, that resulted in the survivors shifting their remnants to the third continent (the second largest in the world and the wildest) of Khaora.

Many nations rose and fell, to hold, then lose, power on Khaas (as the world was now called, its older appellation long since forgotten). Civilization struggled up out of the long night, set back at times by war and natural disaster, but every upward it did go. This lasted another 5,000 years and would have gone on so, had not a fateful discovery been made. The College of Sages in the country of Falohyr discovered that an area of "transtemporal and Interdimensional Instability" had "manifested itself in the area roughly contigeous with the small Elven Kingdom of Arduin."

As word of this discovery spread, each nation plotted on how best to control the area, for everyone realized that whosoever did so, would control not only all of this world and its newly discovered "Nexus Gates" but possibly even untold thousands of world beyond! The ultimate dream of ultimate power burned bright in the hearts of many, and those flames were fanned by greed into full scale world war! So it was the bloody "Wars of When" (also called "The Nexus Wars") began.

The first chapter of this great conflict, "The Elf-Human Wars" are fully documented in Volume Two of the *Arduin Grimoire,* also called "Welcome to Skull Towers."

During a particularly long pause in the conflict, while all were re-gathering their shattered forces, one man, a king called Sorden High Axe, ruler of all Viruelandia, came to realize that civilization was bled white and once again tottering on the edge of the abyss of the long night.

Knowing that all civilization would be lost if the 10,000 year long conflict continued, he decided to act. Evoys went out to every country, king and mercenary captain to bring all together for a parley under the flag of truce. Needless to say, the task was not easy, for no man trusted another and Elf and Dwarf, Amazon and human had many old scores to settle.

But the wiley king persevered, utilizing every deception, bribe, threat or flattery he could; and succeeded. It took seven arduous years, and this undertaking in itself is a story worth retelling, but another time for that.

For two long months "The Fields of Pelanore" in Arduin were covered in the mailed and bannered hosts of each king and nation of importance. And there, among themselves, they hammered out what would be henceforth known as "The Accords of Arduin." These accords set down certain laws that *all* nations had to

abide by; for to break them meant instant attack by *all* other nations. These laws made Arduin *forever* neutral, controlled by no nation other than itself, and its nexus gates, controlled by the combined colleges of Sages, Mages, Clerics and Techno's. Thus all peoples could study and use the gates and *none* could control them.

To insure that these accords were honored, each nation would send a small military contingent that would stay seven years and no more, then would be replaced by another for seven years and so on. These multi-national contingents could never, in their entirity, exceed 50% of the total Arduinian armed forces. Thus each nation would *always* have soldiers in Arduin in a check and balance system.

As most of the original Arduinian population had been destroyed, each nation was to send 1,500 colonists to live there permanently. They would give up their former allegiances in blood oaths and under the strongest geases so that forever after they would be, in truth, Arduinian. With few exceptions these plans have worked and because of the so-called "500 year law," it has worked exceedingly well. This law, simply put, forbade marriage to anyone from one's own "home" country. The citizens, by choice, carried it even further, by not marrying even of one's own race where possible! Thus a true melding took place and Arduin became a nation of and for itself. Though now past history, the custom of Marrying outside of one's station, race, or culture, is still a strong force in Arduin. So it is that Orcs and Elves travel together, Dwarves and men drink toasts to one another and all men truly feel free to be themselves.

Arduin is the center of learning for the continent where the people have more personal freedom than anywhere else. Students are enrolled in all disciplines from all over the world, and from even beyond, to the very corners of the multiverse.

In a nation where slavery is abolished (one of the few such places) and all religions have temples, each individual can rise in social status, wealth or rank as they have the will to try for. That is not to say there are no problems, no, that is definitely not so, yet those problems are deemed preferable to a resurgence of the old nexus wars. So some 1225 years have passed since the Accords were signed, and Arduin goes on, to whatever destiny will hold.

As I start down the huge stairway, I am met by a contingent of Tharkallan Pikemen, on duty at the Great Gate to question and inform all who venture into Arduin. I bare my breast over my heart and the captain of the guard smiles as he touches me there with a small wand of rare erichalcum and an invisible sigel briefly appears. "Welcome home, son of Arduin," he says. And my smiling reply of "Good to be back, Captain!" is music to my ears!

The political structure of Arduin revolves around two central axis. That of the Nobility, which is still rebuilding itself, and the Guilds.

These Guilds wield more "real" power than the nobility in terms of money and political clout, while the nobles control large sections of land and can field

troops.

In the cities it is the Guilds that reign, in the countryside, the nobles. Each balances the other, keeping each from becoming all powerful.

The Guilds provide a pool of manpower for all of the trades, and a guarantee of old age benefits, legal help, credit union loans, and the like, for the city workers. The nobles provide essentially the same services for their freeholders and liegemen. Thus there is never abject poverty or hunger in Arduin.

Every city, town, or hamlet has a Guildhouse for each guild (or if too small, a "Guild Combine Hall" where all are represented), at which members can get free, basic room and board if destitute. Here they get job information, meet with their friends (like modern Union halls) and generally have a special place of their own.

Each hamlet or settled area has a "Free Holders Hall" that serves much the same purpose as the Guild Hall. Guilds exact monetary dues, while Freeholders are tithed a small percent of their production or a few hours work yearly.

The hierarchy of the Guilds get along only minimally well with the Nobility as each feels the other is either "too high and mighty" or that "they over-reach their stations." Still, they do get along.

Some seven hundred years ago people who truly had no place to go, guild outcasts, defrocked clerical types, fringe cultists and all other real malcontents began to set up hideaways in the sewers of larger cities. This went on for some two hundred years before the powers that be tumbled to what was going on. By then, these hideaways had become virtual "Under Cities" with taverns, enforcers, mayors and the like. The king at that time, being wiser than most, decided not to interfere, for he knew that a military effort would be extremely costly and would in all probability drive the under cities' denizens up into the general populace where they'd create real havoc. So an unwritten truce was laid; the under cities kept themselves policed and caused no real trouble to the "sun lighters" (those above ground) and those above, left the "darkies" alone. Thus there are now areas in every major city that may be visited where anything and everything is available *for a price.* They are dangerous to say the least, but much less so than one would expect. It is no strange thing to enter "Dirty Dorg's Grog Emporium" *under* Talismonde (the capital city) and to see various Orcs, Goblins, Trolls, Ogres, Black Mages, a young dragon or vampire or two sitting about supping and carousing. It gives the criminal element a safe place to sell their wares as well as a place for "honest" folk to obtain all sorts of "bargains." Here only may slaves be bought and sold, and here only, may religions that require blood sacrifice perform their horrific rituals. Temples and hostels, Inns and stores, homes and burial crypts, all are part of Arduin's Under Cities.

The land of Arduin itself was tremendously devastated by magik as well as war, so the population tended to grow up around "cleared" enclaves. The earliest five of these became the major cities of Talismonde, Melkalund, Khurahaen, Verlnyaas, and Nythaarna. The population has stabilized at about 800,000, which leaves quite a lot of "wild" places in its approximately 40,000 square mile area.

In order to travel from place to place safely, there was set up a series of "King's Ways" (main roads) with Hacienda style fortified Inns spaced along them. Later, lesser, secondary roads and Inns were built. Lastly a few of the "Old Roads," some dating back to the Kthoi, are still passable. There is also the "Royal Mail and Coach Service" for those who can afford the high prices (one silver penny per mile!). But it *is* fast and usually always on time.

The land was old before the Elves ruled it, and its older ruins now mix with those engendered during the Nexus Wars. It has *always* been a nexus; the gates were *always* there, even if no one knew of it. For that reason the ruins have always had an abundance of inhabitants, both nonsentient and sentient. Throughout the land's history, cults, defrocked clergy, evil mages, outlaws, and hunted monsters have all taken refuge in the various caverns, towers and piled ruins. Some survived and bred or cross bred, others died. Some are there freely, others held by magik even beyond their normal life spans. Thus these "dungeons" have set populations and treasure as well as *occasional* newcomers. An area *can* be "cleansed" but given enough time, *unguarded,* it will eventually become re-infested. However that has not happened as yet, as no single group has made such a concerted effort. The rulers of Arduin see these areas as "honey pots" to attract the trouble makers, thus ridding the land of much woe, so they are *deliberately* left intact. So it is that the areas for adventure abound in Arduin, because they are felt to be *necessary* evils. And at last count there are over 45 such "honey pots" to beckon to the unwary and the unwise (or adventurous!).

As I neared the edge of the cliff where the great, mile high lifts were, I gazed out from the Plateau of Forever, westward towards Watchtown, across the Crystal River and on this side, the slums of Low Town. The fields beyond the river were beginning to darken as the sun set, so I hurried to catch the last lift down. I'd hate to have the sundown horn call, closing Watchtown's Gates, before I arrived. I relished not the idea of a night in the squamous garbage pit of Low Town. Tossing the Lift Master a Gold Soverign, I boarded the iron weed platform and braced myself on the railing for the first jerky drop. Fifteen minutes later I was hurrying into the smelly outskirts of Low Town and in no need to linger. Spying a grimy face I recognized among the screeching horde of beggars, urchins and unwholesome whores I bellowed out, "Well met Nine Fingers!" and tossed the street urchin a silver penny. "Make my way!" I cried as I fell in behind him, "I intend to sleep in a nice warm bed at the Fabulous Falcon, not here amongst this garbage!" Grinning gap-toothed back over his sholder toward me, he slammed through the press, using elbows, knees, fists and feet to clear a path for me.

Panting from the run, I made it across the bridge, leaving my smiling "guide" behind, just in time to see the gates close as the sundown horn rolled out into the twilight. "Shagrath!" I cursed, then sighted as I walked up to the gate, fumbling in my belt for a little "golden squeeze" to oil the closed gates with.

The current history of Arduin has been almost completely "written" by those who live (Player Characters) therein. Their politicking has either caused or abetted: a nearly successful insurrection; a series of assassination attempts on the king and other nobles; the *complete* destruction of a "dungeon" in which the resulting magikal *implosion* nearly destroyed the world! And various and sundry other such happenings. Duke Jethar of the House of the Rising Sun (a PC) has had a 20 year long running battle with the Black Lotus Society (sort of an evil magikal mafia) which has decimated *them* and nearly cost him everything on a dozen occasions. Elric, Duke and Lord of the Dragon Tower, spent seven years in hell, a captive of Cimmeries, Lord of the Undead. The efforts to free him cost the souls of *over* 40 other characters and was directly linked to the causes of the Great Insurrection. But freed he was, to take up blood fued with those who he felt had left him there!

The old king, making Dread and Arcane magikal pacts to save his realm from further violence has died from the strain and his eldest son, no friend of those "new nobles" in the land, has been crowned. Long live the King!

The campaign also encompasses *Other* nations as well as Arduin. These are all (save one) on the same continent (some 5,868,800 square miles in size) as Arduin and are run by people other than me. Thus we can have wars (fought out in *full scale* miniature battles) and intrigues beyond those internally in Arduin. It gives characters other lands to travel to

and through and where all physical laws are *basically* the same, but the culture or "flavor" of adventure is distinctly different. Each is *fully* mapped and most are in semi-continuous play now. The current list of countries now includes: Vargalla, The Rainbow Isles, Tharkalla, Bessalia, Falehyr, Khersar, The Cirthian League, Oz, Chardes, and Mervean. Intermittently played are also The Misty Isles and just getting started (under combined *Arduin/Bushido* rules) is a place called "The Home Islands." Further, the Kezangi Dales "phazes in" to our universe once every decade or so. Thus thirteen areas *other than* Arduin are part *of* Arduin and its play!

As I pushed through the deer into the inn, my entire array of senses were bombarded by a hundred different smells, sights and sounds. As I scanned the room a voice called out, "Skerby! Skerby Brass Nose! Here!" I turned to see Meazar the dwarf waving his ale tankard. I wove my way through the crowded inn towards his table, taking the time to give his companions the once over, for they were all strangers to me. Two young elves finely dressed in green and yellow; a huge blue-tinted human warrior in white furs and clawed necklace; a raven-haired lady, though young and shapely, obviously a mage of mixed elven and human blood, and a tall pair of mailed and pig-tailed Amazons, sisters by their looks. "You're two days late! We'd about given ye up" the Dwarf bellowed, then half turning to his companions he said, "Don't let his size fool you, he be a right nasty bladesman in a pinch, he be!" I didn't mind the reference to my size, being a Kobbitt enures one to such, but I said, "Hold your rears down to a dragon's whisper, will ye, ye drunken lout, or 'twould ye advertise our little gathering to all and sundry!" He smiled broadly and resoundingly slapped my back as I sat, and said in a somewhat lesser shout, "Well, did ye bring it?" Rolling my eyes upward in mock resignation I replied, "Of course! What kind of fool do ye take me for anyways!?!" With that we got down to serious business.

So you have Arduin and its environs, a place with a long, long detailed history plus new, recent legends and history made by the players themselves. All NPC's are listed, all guilds, societies, religions are charted out, the pertinent NPC's fully laid out, all external politics dealt with, by me, on a bi-monthly basis, thus keeping history up to date. I could write a hundred novels from the expeditions already run, each encompassing "real" stories, each complete into themselves.

Arduin *is* real, a living, breathing world where hundreds have already journeyed and hundreds more will follow. I deliberately left off the mechanics of how it works for one simple reason: I *do not* preach the "one true way," I only follow my own destiny. To my everlasting joy I have found many others who wish to travel with me. You too are welcome.

Two days out of Rose Water, and deep into Bone Wood, I turned, on a hunch, in my war pony's well-worn saddle. There! Not a quarter mile back, were riders, clad in black, on our trail. With a half smile upon my face as I turned to warn my companions to commence the tricky business of setting an ambush for our would-be ambushers, I chuckled mentally and thought gleefully, ah, Arduin, Bloody Arduin. . . .

RuneQuest Special!

THE CACODEMON CULT

By Steve Perrin

MYTHOS

Cacodemon is a demonic remnant of the Devil, remaining alive and embodied while his master died under The Spike during the War of the Gods. He roams the Plaines of Prax, destroying whatever he finds, and is particularly fond of lurking in the few marshes and waterways. The Cult which follows his example does not worship him so much as the Chaotic principle for which he stands: the destruction of Order.

MEMBERSHIP

Membership in this Cult is open to all, but especially humans and Ogres. The candidates must usually prove themselves by aiding the Cult in its destructive acts before being allowed admission. Members receive training in Moving Silently, Hiding and Ambush at one-half the usual rate. This can often be paid for in deeds instead of money. Occasional Cult headquarters will have renegade Alchemists who will teach Poison Brewing for less, but this is only *known* to be the case in the Rubble of Pavis.

The Lay member of the Cacodemon Cult has few restrictions save the usual point of POW temporarily given to the demon every week. However, he must continue to maintain a law-abiding cover life as well as his clandestine one (there is no place where the worship of Cacodemon is welcomed), making for tangles in his personal affairs.

INITIATE STATUS

Those who wish to progress in the cult may strive to become Initiates. Qualifying for this status is very simple. A Priest invokes Cacodemon (see below) and the character must make a roll of POWx5. If successful, Cacodemon has accepted him and he is given the Mark of Cult, a tatoo of a severed hand on his breast. The tatoo is small and easily hidden. If unsuccessful, Cacodemon attacks him (see below).

The Initiate in the Cult gains the ability to use Divine Intervention to summon Cacodemon by the player making a roll of the character's POW as a percentage. Thus, a character with a POW of 15 would have to have a roll of 15 or less on D100 for Cacodemon to appear (see below). As usual for such cases, Cacodemon will take the amount of POW rolled on the dice from the worshipper as a fee, eating the POW of the worshipper entireley if the exact amount of POW is rolled. An Initiate may *attempt* this once a week.

An Initiate may also gain the once-only use of any of the reusable Rune Spells of the Cult, for the permanent sacrifice of the usual POW requirement. Thus, an Initiate wishing the Shield spell can sacrifice one point of POW to Cacodemon and gain *one* use of the spell.

An Initiate is also taught all the countersigns and secret codes which will get him admission into a Cacodemon Cult headquarters anywhere in the area of Dragon Pass. The Lay member is only taught the recognition codes for his own shrine.

ORGANIZATION

A Cacodemon Shrine is usually based

around one Priest and a couple of Shamans (who can deal with Cacodemon directly on the Spirit Plane), with any Rune Lords available as main bodyguards. Since the Cult itself is not immune to assassination and plotting, nothing like a major central temple, or extensive hierarchy is possible. The individual shrines are often squabbling amongst each other. The Priest might be quite powerful, but has the life expectancy of a major Mafia boss in the middle of a gang war. It is this constant internecine warfare which has kept the Cacodemon Cult down as a very minor power.

RUNE LORDS

Rune Lords of this Cult (generally known as Claws) must simply be of Master status in five skills, as long as they are related to death, destruction and bushwacking. Weapon skills, trap setting, ambushing, hiding, all are welcome. Such a paragon may also push for Rune Priest status as well, but must have a DEX of 18 to keep his fighting skills at the proper level. Claws have the usual Rune Lord gift of Divine Intervention, which has the same cost and chance of success as the usual Rune Lord chance, but with the same results as those detailed below. Claws rarely advertise their status by wearing iron armor or flaunting allied spirits.

RUNE PRIESTS

Rune Priests (usually known as Talons) must be an initiate who has fulfilled a task of assassination or disruption assigned by another Priest, and who fulfills the *RuneQuest* requirements of POW and persuasion plus money.

A Talon has access to all usual one point Rune Spells except Divination and Dismiss Elemental I. They also have the two point spells of Concealment and Multispell II. They also have access to the following Rune Spells:

One Point Rune Spells

BIND GHOST: Binds a Spirit of a victim sacrificed to Cacodemon into a specific area as a Ghost (see *RQ* rules). The Priest must engage the victim in Spirit Combat and win to ensure the Binding. Reusable.
CREATE SKELETON: Using the bones of a victim, the Priest or Shaman animates him at his old level of competence (with the usual DEXx5 limitations) as described in Chapter VII of *RQ*. Reusable.

Two Point Rune Spell

CREATE ZOMBIE: A spell which creates a Zombie out of a Cacademon victim as shown in the *RQ* rules. The need to preserve some flesh and apply Strength and Vigor Spells causes the need for a 2 point spell. Reusable.

Three Point Spell

SEVER SPIRIT: A Spell causing POW versus POW attack between Priest and target. If successful, the Spirit of the target is severed from its body and goes off to the Spirit Plane. The body dies. If unsuccessful, the victim takes 1D6 points of damage directly to his CON with effects similar to posion damage. One use for points sacrificed.

CACODEMON

One Rune Spell used by the Priests of this Cult is unlike its counterparts in other cults. The Divine Intervention spell has only one result. It summons Cacodemon. This embodied spirit cannot be killed, but the body can be destroyed, driving the Spirit away for a week until its reforms again from some Gorp or other Chaotic mass in the swamps of Prax.

Characteristics		Average
STR	10D6*	(35)
INT	3D6*	(10½)
POW	40	
CON	21	
DEX	4D6*	(14)
SIX	10D6*	(35)
MOVE	12/12	

*The actual numbers vary with each incarnation.

Weapon	Attack	Sr	Damage	Parry
Claw	100%	6	4D6	50%
Tail	90	6	1D10+3D6	40
Bite	60	6	3D10	-
Kick	60	6	5D6	-
Wing	60	6	2D10	50

All of the attack information is based on average characteristics. Given high rolls or exotic special features and he can be much fiercer. He will usually attack twice, with one claw at Strike Rank 6 and the other at Strike Rank 12, unless surrounded, in which case he will use a claw and his tail and parry with the other claw. The tail is a smashing attack, not a cutting attack.

As can be expected from such a Chaotic creature, Cacodemon has a number of Chaotic features. They are:

1. 10 point skin
2. Confusing appearance to give a 40% defence
3. Claws with a level 20 Blade Venom
4. A Bite with a level 20 Systemic Poison
5. Its Spirit attacks its slayer for 10 melee rounds after the body is killed
6. 1D4+2 other Chaotic features, changing every time it is summoned

Cacodemon may be called once a week by a worshipper, and will answer no other calls from any member of the cult for the rest of the week. This does not count attempts, just successful summonings. This means that if one Priest calls the demon on the first day of the week, no one else in the Cult will be able to call him until the next week.

After the first time a Priest calls on Cacodemon, that Priest will stand an increasing chance (POW as a percentage the second call, POWx2 the third, etc.) of being attacked himself. This does not apply to Claws and Initiates. Cacodemon prefers worship to responsiblility.

SPECIAL NOTE: THE OGRES OF CACODEMON

Cacodemon welcomes all to his Cult (as much as he welcomes anyone), but he is especially interested in all Ogres. The Ogre race claims it originated during the Great Darkness when a band of people, perhaps human, chose his disorderly way as the guide to their survival. Since then, all Ogres have had connections with the demon.

Their connections with Cacodemon are not always intentional. Ogres may wish to join any cult, as long as they pass the worship requirements and can fool the investigators. But their primeval sympathies run deep, and whenver an Ogre comes within eight kilometers of any Cacodemon holy place the natural, bloodthirsty natures of the Ogre race will reveal itself. This may occur without the Ogre being aware that he is betraying himself. Of course, when a party member asks why he is eating his dead friend, even the Ogre will realize that he blew his cover.

Many of these Ogre holy places are known and, more likely than not, are heavily populated by members of that race. Two well-known, and heavily populated regions of Ogres are in Snake-Pipe Hollow in the forested regions to the south of The River, and in a patch of forest in the southwest corner of the Grazelanders' territory. There is also another holy place near the southern wall of the Rubble of Pavis.

Other spots, however, are secret even to Ogres, becoming hazards to those who attempt to pass for humans.

DRAMATIC STRUCTURE OF RPGs

by Steven L. Lortz

Nearly everyone is aware of the fact that RPGs are an art form being born in our time, an art form that encompasses the spectacle of motion pictures, the intrigue of a good mystery, the involvement of chess, and the vision of fantasy, but to date, few people have made an effort to analyse the artistic principles of the games, or develop a language for use in critical discussion. Toward these ends, I've set down some of my own thoughts, and am presenting them in the pages of *Different Worlds*. Last issue, I laid a technical foundation by discussing basic definitions, rules organization, and move structure. With this article, I begin to examine how an RPG is artistically structured, and how it compares with already existent art forms.

RPG'S AND MOVIES

An RPG can be thought of as being related to the legitimate stage, where true role-play exists in the form of "improvisational theater," but the key to understanding dramatic structure of an RPG lies in realizing the similarity one bears to a motion picture. A movie is composed of a large number of individual still photographs known as "frames." Each frame is the frozen image of a real moment, but when properly viewed, these frames reveal a dramatic action flowing through cinematic time. In the same way, a game is composed of a number of "moves," which are frozen images of an imaginary time. Likewise, when properly viewed, these moves reveal a dramatic action flowing through the temporal dimension of the game.

Above the level of the individual frame in a movie, the stills are ordered into "shots," "sequences," and "scenes." Above the level of the individual move in a game, activities are ordered into "sequences," which are numbers of moves occurring sequentially in game time, played out on the same scale, and linked by a continuing flow of dramatically significant action, "sessions," which are numbers of sequences that can be played out conveniently in real time, and "campaigns," which are numbers of sessions played out in the same imaginary universe.

In the very earliest days of motion pictures, before they could really be termed an industry, a movie consisted of nothing more than a simple shot of something like a locomotive steaming toward the audience, or a headsman performing a faked execution. Their appeal depended entirely on the novel sensation of pictures in motion, and as theater-goers became familiar with the effect, they also became quite bored. At one time, vaudeville operators were actually using motion pictures to drive people from their halls between live performances. Then Edwin S. Porter conceived the idea of stringing a number of shots together to tell the story of a daring train robbery, and the art of cinematography was born. I relate this bit of history to demonstrate that the art of running an RPG lies in the gamemaster's ability to order moves and sequences into a dramatically satisfying whole, just as the art of cinematography lies in the film editor's ability to order shots into a dramatically satisfying whole.

MOVE SEQUENCES

In order to run an RPG, a person needs to develop skill in referring to the rules and in keeping track of the sequence of play, but these are technical abilities and their importance is already widely appreciated. The first artistic skill a gamemaster needs to learn is the ability to recognize a sequence of moves. Since the key element in defining a number of moves as a sequence is the fact that they are linked by a continuing flow of dramatically significant action, the as-

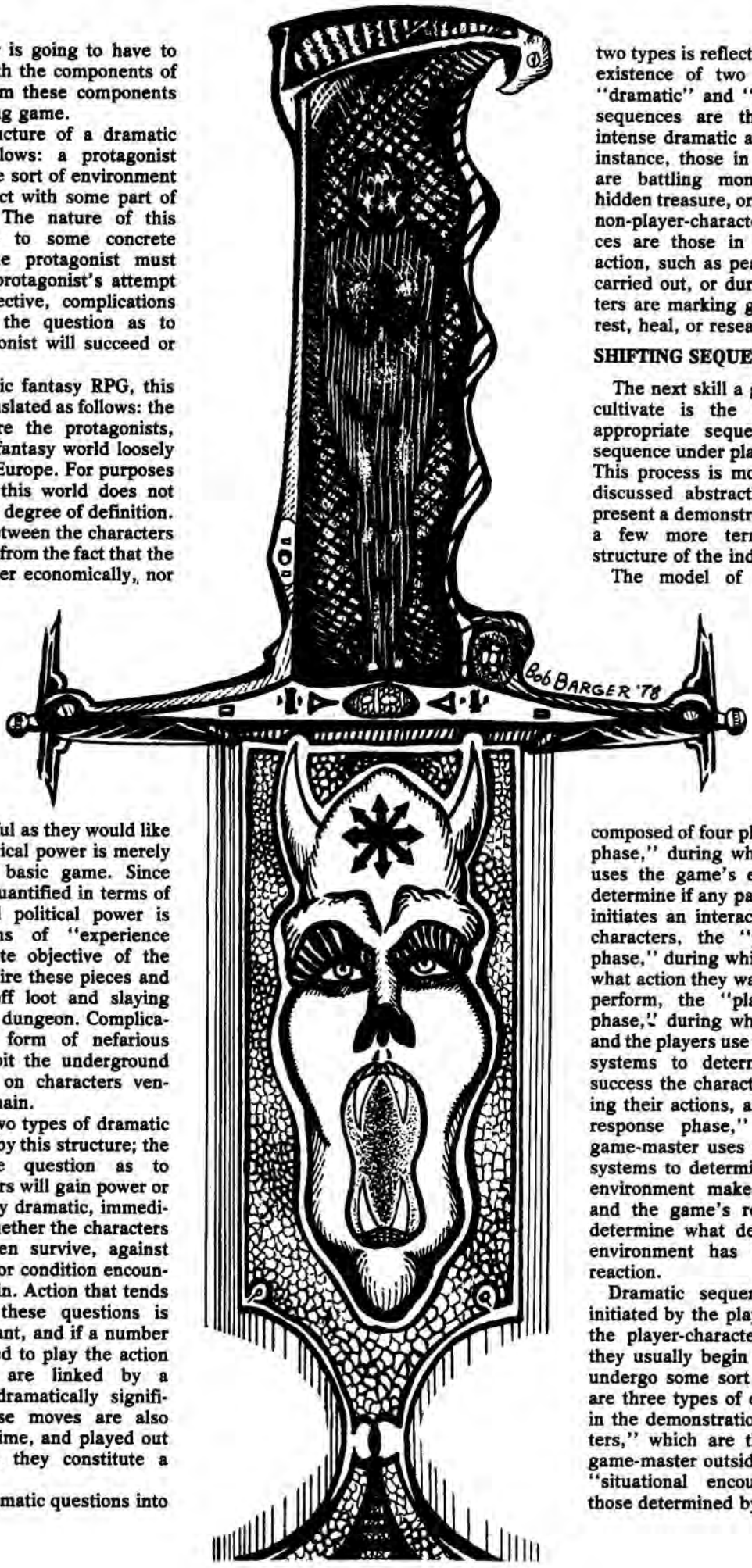
piring game-master is going to have to become familiar with the components of drama, and the form these components take in a role-playing game.

The abstract structure of a dramatic situation is as follows: a protagonist existing within some sort of environment finds itself in conflict with some part of that environment. The nature of this conflict gives rise to some concrete objective which the protagonist must attain. During the protagonist's attempt to achieve the objective, complications occur which raise the question as to whether the protagonist will succeed or not.

In terms of a basic fantasy RPG, this structure can be translated as follows: the player-characters are the protagonists, and they exist in a fantasy world loosely based on Medieval Europe. For purposes of a simple game, this world does not require an extensive degree of definition. The basic conflict between the characters and the world stems from the fact that the characters are neither economically, nor politically, as powerful as they would like to be. Note that political power is merely brute force in this basic game. Since economic power is quantified in terms of "gold pieces," and political power is quantified in terms of "experience points," the concrete objective of the characters is to acquire these pieces and points by ripping off loot and slaying monsters in the local dungeon. Complications arise in the form of nefarious creatures who inhabit the underground labyrinth and prey on characters venturing into their domain.

As can be seen, two types of dramatic questions are raised by this structure; the low-key, long-range question as to whether the characters will gain power or not, and the intensely dramatic, immediate question as to whether the characters will succeed, or even survive, against some specific being or condition encountered in the souterrain. Action that tends to answer one of these questions is dramatically significant, and if a number of moves are required to play the action out, those moves are linked by a continuing flow of dramatically significant action. If those moves are also sequential in game time, and played out on the same scale, they constitute a sequence.

The division of dramatic questions into two types is reflected in the game by the existence of two types of sequences, "dramatic" and "transition." Dramatic sequences are those in which some intense dramatic action is occurring, for instance, those in which the characters are battling monsters, searching for hidden treasure, or trying to bamboozle a non-player-character. Transition sequences are those in which some low-key action, such as peaceful travel, is being carried out, or during which the characters are marking game time in order to rest, heal, or research spells.



SHIFTING SEQUENCES

The next skill a game-master needs to cultivate is the ability to make an appropriate sequence shift when the sequence under play has come to an end. This process is more easily shown than discussed abstractly, but before I can present a demonstration, I need to define a few more terms and review the structure of the individual move.

The model of a general move is composed of four phases, the "encounter phase," during which the game-master uses the game's encounter systems to determine if any part of the environment initiates an interaction with the player-characters, the "players' consultation phase," during which the players decide what action they want their characters to perform, the "player-character action phase," during which the game-master and the players use the game's resolution systems to determine the degree of success the characters have in performing their actions, and the "environment response phase," during which the game-master uses the game's response systems to determine what reaction the environment makes to the characters, and the game's resolution systems to determine what degree of success the environment has in carrying out its reaction.

Dramatic sequences are sometimes initiated by the player-characters during the player-character action phase, but they usually begin when the characters undergo some sort of encounter. There are three types of encounters appearing in the demonstration, "planned encounters," which are those devised by the game-master outside the course of play, "situational encounters," which are those determined by the game's encoun-

ter systems when the characters have gotten themselves into an appropriate situation, and "periodic encounters," which are those that the game's encounter systems call for at periodic intervals.

A DEMONSTRATION

A party of characters adventuring underground finds itself too fatigued to exit directly, so its members decide to spend eight hours resting before attempting to leave the dungeon. After reaching the room they want to sleep in, they post a guard on the doorless passageway and settle down. Play then shifts to a transition sequence played out on a scale of one hour to the move. During each move's encounter phase, the game-master rolls for periodic encounters, and during every other player-character action phase, the character on watch is relieved by a fresh character.

In the third encounter phase, the game's encounter systems show the game-master that a handful of hobgoblins are approaching the room, and a "surprise roll" shows that the monsters are unaware of the characters' presence. The game-master then determines exactly when this occurs and announces to the players, "About 45 minutes into this character's watch, she hears gruff voices coming down the passage. She can't understand exactly what's being said, but it seems to be ill-natured banter from the inflection."

Play then shifts to a dramatic sequence on a scale of one half minute to the move, and the character on watch silently rouses the other characters who prepare an ambush. When the hobgoblins enter the room, one character throws open the shutter of a lighted lantern and the adventurers fall upon the monsters. Startled by the sudden glare, the hobgoblins are caught at a real disadvantage, and after a number of melee moves the creatures are dispatched. The characters search the bodies, remove them from the room since they might attract scavengers, and then settle down to sleep again. At this point, the dramatic sequence is clearly over, and the game-master shifts back to a transition sequence played out on the one hour scale.

After the characters are sufficiently rested, they have a bite to eat and decide to head for the surface. They've already mapped the passages they will be traversing, so the game-master shifts to a transition sequence on a scale of five minutes to the move, and the adventurers sally forth. The game-master rolls for periodic encounters every other encounter phase, but nothing turns up, and in the middle of the fifth player-character action phase, the party arrives at a shut door that leads to a passage they seek. Being veteran dungeoneers, the characters decide to open the door with caution, and play shifts to a dramatic sequence on the half minute scale.

The game-master sees this as an appropriate place for a situational encounter, and the dice agree, so she uses the game's encounter systems to determine that a troop of boggles is lurking on the other side of the door. Note that if the game-master had not rolled an encounter, she still would have tossed the dice a few times behind her screen, just to keep the players guessing.

In the first move of the sequence, the characters listen at the door, but hear nothing. During the second player-character phase, the characters arrange themselves in battle order while the point man attempts to ease the door open and peek out. Using the game's resolution systems, the point man's player and the game-master determine that the door opens noisily, and the game-master tells the player that his character sees a large number of boggles in the hall beyond. In the following environment response phase, the game's response systems indicate that the boggles notice the creaking hinges, so the game-master announces, "The door is still partially open, and through it, your characters can see several boggles pointing at the door and hooting to their fellow nasties!"

During the next player-character action phase, the characters successfully slam the door and drive an iron spike in place, but the boggles' action in the environment response phase shows they are determined to break the door down and the spike doesn't look as though it will hold for long. The party then flees, using various devices to elude pursuit, and the sequence ends when the characters have successfully shaken the boggles.

The characters take stock of the fact that the only route they know to the surface is blocked, and decide to explore a hitherto untrodden passage which leads in the general direction of the exit. The party elects to map as it goes, which cuts its speed in half, so the game-master starts a transition sequence on a scale of ten minutes to the move, and the party sets out. The game-master rolls for periodic encounters during every encounter phase, and for situational encounters at several abrupt corners, but nothing disturbs the party's progress.

At last, the characters arrive before a great iron-bound door, and the game-master secretly rejoices. She rolls the dice as if to determine whether or not a situational encounter occurs, but she already knows the Fane of Folly lies beyond the portal. She anticipates the humorous confusion the players will experience as their characters try to penetrate the secret of the planned encounter she has designed. Play shifts to the half minute scale, as the characters begin a dramatic sequence with a ritually cautious door opening, then proceeds through the puzzling events the game-master has invented.

ANALYSIS

The first thing we need to do, in order to gain an understanding of how sequences inter-relate, is to analyze the sample in terms of "content," or the dramatic questions posed. Then we need to analyze the same material in terms of "form," or the types and scales of sequences used to play the action out, and finally, we need to compare the two analyses to discover how a sequence's form is dictated by its content.

As we meet the characters in our example, they are attempting to reach the surface, possibly to replenish supplies or spend loot on more effective equipment. This goal of reaching the surface is the concrete objective the characters will be attempting to attain throughout the demonstration. Question #1: Will the characters reach the surface?

The first complication stems from the fact that the characters feel so fatigued, they doubt their ability to cope with some of the situations which might well occur on their journey. They deal with this problem by deciding to rest for eight hours. Question #2: Will the characters be able to get eight hours rest?

The characters settle down to sleep, and the game's encounter systems indicate an encounter with hobgoblins. Question #3: What will happen as a result of the hobgoblins wandering into the party's bivouac?

The characters kill the monsters, and settle down to sleep again. In the morning, they begin their excursion. Question #4: Will they face any more complications on the way to the surface?

The party arrives at the door. Question #5: What lies beyond it? The characters open the door. Question #6: Will the party survive its encounter with this troop of boggles?

The characters escape the boggles, but find that these monsters still present a complication, since they block the only known route to the surface. The characters decide to overcome this impass by searching for a new path out of the souterrain. Question #7: What will the characters find down this previously unexplored passage?

After faring for a time, the characters arrive at another door. Question #8: What lies behind this door? The characters open it. Question #9: What will happen to the characters in the Fane of Folly?

The form of a segment of play can be expressed by describing the individual sequences in chronological order. The full and technical description of a sequence should include an identifying number, the motivating dramatic question, the type and scale of the sequence, its length

in moves, and the outcome of the dramatic action. For our purposes the form of the demonstration can be expressed as follows:

1. Resting in room (transition, 1 hour)
2. Ambush of hobgoblins (dramatic, ½ min.)
3. Completion of rest (transition, 1 hour)
4. Traveling (transition, 5 min.)
5. Encounter with boggles (dramatic, ½ min.)
6. Mapping (transition, 10 min.)
7. Fane of Folly (dramatic, ½ min.)

Comparing these two ways of looking at the demonstration, we see the following things:

—When the characters reached their bivouac room, the players initiated Sequence #1, which was motivated by Question #2.

—When the game's encounter systems called for a meeting with the hobgoblins, Question #3 arose, so the game-master was motivated to initiate Sequence #2.

—When the hobgoblins were dead, and Question #3 had been resolved, the players realized Question #2 was still unanswered, so they shifted play to another sequence (#3) which was motivated by Question #2.

—When the characters had received eight hours of rest, Question #2 was finally answered, and the players returned to Question #1 to find inspiration for their next action.

—When the characters sallied forth, the players initiated Sequence #4, which was motivated by Question #4.

—The characters arrived at the first door. This raised Question #5, and play shifted to a sequence (#5) suitable for answering it. Notice that Question #6 arose during the course of Sequence #5 and gave that sequence motivation after Question #5 had been answered.

—When the characters finally escaped from the boggles, they returned once more to the original problem of getting to the surface. Their decision to explore initiated Sequence #6, which was motivated by Question #7.

—The characters came up against the second door, which raised Question #8, so the players initiated Sequence #7 in response. After the door was opened, Question #8 was answered, but Question #9 continued to motivate the sequence.

—Note that Questions #1 and #9 were not answered during the segment of play under consideration.

CONCLUSION

Every sequence of moves is motivated by some dramatic question. From the demonstration, we see that a game-master can determine if a sequence has ended by asking whether or not its motivating question has been answered. When a sequence has ended, the play seems to have come to a dead end, the game-master and players can determine the most appropriate course to pursue by asking if there are any dramatic questions left unanswered. If there are, the game-master can determine the best scale for the next sequence by examining the nature of its motivating question. If there are no questions left unanswered, the game-master and the players know it's time to set new goals for the characters, and start a new adventure.

A LETTER FROM GIGI

By Gigi D'Arn

Dear Tadashi,

Thank you for asking me to send you some gossip. It just so happens that I have plenty!

Congratulations are in order for CHUCK ANSHELL, he is the new editor of the *Judges Guild Journal*. Judges Guild will be also publishing *The Dungeoneer* (founded by Paul Jaquays) with Chuck editing that, as well. The two publications will appear on alternate months. And according to the *JGJ #12*, PAUL JAQUAYS has joined them as well, as staff artist and designer. There seems to be lots of jobs out there, tell all your SPI alumni to apply now.

Guess what I got in the mail! The first issue of *Sorcerer's Apprentice*! Color cover and a slick 32 pages! But ahem. If you thought *SA* would be a well-rounded magazine covering all of RPG-dom, keep hlding your breath, dear: not a single article on RPGs other than (guess) *Tunnels & Trolls*. KEN ST. ANDRE's editorial states, "*SA* will be the forum for *T&T*, and for other role-playing games." Sounds promising, but in the next sentence he says, "to that end, we intend to feature articles about how to improve your play, other ways to play, or new developments in *T&T*." Better get your friends to help him out with non-*T&T* material—quick!

Do you know whether Fantasy Games Unlimited, Inc., ever published issue four of *Wargaming*?

Did you see Game Designers' Workshop's *Mercenary*, the latest supplement for *Traveller*? It was written by FRANK CHADWICK. . . what ever happened to MARC MILLER?

My friend Rumour says DAVE ARNESON is suing TSR Hobbies, Inc., for $300,000 in back royalties for *Dungeons and Dragons Basic Set* and the *Monster Manual* for which TSR refuses to give him credit. . . three hundred thou would buy a lot of miniatures. . . maybe Dave can take Gigi out to dinner the next time he's in L.A.?

After reading IAN LIVINGSTONE's opening editorial in *White Dwarf #9*, I really wonder if Ian knows what's going in the RPG world. I mean, did he read "Sorcerer's Scroll" by E. GARY GYGAX in *The Dragon #16?* Get with it, Ian!

Rumour also says that Avalon Hill will publish Discovery Games' *Source of the Nile* toward the end of summer. . . a tip of the pith helmet to ROSS W. MAKER and DAVID A. WESELY.

I hear that a joke at Chaosium is that *The Space Gamer* once published an artwork that your *Wyrms Footnotes* rejected. I guess they did it again! *TSG* printed in issue 20, ART CANFIL's "Tartars & Martyrs," that you told me Chaosium rejected six months ago.

Good old Rumour (he's really active these days) reports that STEVE PEEK and S. CRAIG TAYLOR were fired by Heritage Models, Inc., who then hired SPI's HOWARD BARASCH to operate their game division. . . If you've wondered why your local hobby store hasn't received its *Scenoramics* from Heritage, the resignation of Heritage's production manager might have some relation. . . Sad to report that the designer of their *The Great Dragon Smog* died recently . . . DAVE ARNESON apparently tore up his contract with Heritage to publish *Adventures in Fantasy*, Dave's new FRP game. . . Excalibre Games, Inc., and C-in-C Soft Metal Casting have merged, will get first crack at *AIF*.

DAVE ARNESON, incidentally, is at work on a number of new projects. Among them, I hear, is a Samurai RPG for you guys at Chaosium, Unincorporated.

Best wishes to DAVID A. FELDT of Legacy Press. David was involved in an auto accident on the ice shortly after WINTERCON VII, and has been in the hospital for quite a while. He is presently working from his bed on a new science fiction RPG; SHANNON E. BERGER is expediting his recovery very nicely. (Glad I don't live in Michigan, it's much nicer to lay here by the pool and inhale *essence d'auto*.)

I hear that DAVE HARGRAVE is now the head developer for Archive Miniature's long-awaited *Star Rovers*. Incidentally, it is not true that the only thing completed in *Star Rovers* is the ad. . . Gigi has microfilms of much of the project, and it looks very entertaining.

Did you know that *Rail Baron* was a fantasy game? It's news to me.

Little Soldier Games' *Book of Fantasy Miniatures* by ED KONSTANT looks nice but wouldn't it have been more useful if it had included the manufacturer's *addresses*? Ooops!

Did you know that JAMES G. STEUARD, the managing editor for Baron Publishing Co. (publishers of *AFV-G2*, *Fusilier*, and *Fire and Movement*) secretly plays FRP? Good heavens— come out of the closet, J.G.

And why didn't you include *Wyrms Footnotes* as a magazine of interest to RPGers? *WF #5* contained more than 50% Glorantha/*Runequest* material. Issue 6, you should know, has even more.

Well, well: *The Dragon #20* is 32 pages, issue 21 is 28 pages, and issue 22 is to be a combined *Dragon/Little Wars*. Is TSR hard up for submissions, or did TIM KASK's new teeth gobble some copy. . . or did Tim need some cigarette papers?

Congratulations to Eon Products, Inc. Understand they sold 10,000 copies of *Cosmic Encounters* last year.

Are Chaosium and *Recreational Computing* (formerly *People's Computers*) having a snuggle? I mean, Tadashi, a *RuneQuest* article and an *Authentic Thaumaturgy* review in the same issue? I wonder how much their ad in *DW #1* cost them? (Whisper it in my ear.)

Gigi can't wait for SPI's very first RPG, *Commando*, designed and developed by ERIC GOLDBERG and GREG (*The Creature that Ate Sheboygen*) COSTIKYAN, to see publication. I don't even care if they playtest it, they use blind testers anyway.

Is it final yet? Is ORIGINS '79 going to be at Widener College, PA, June 22-24?

ART(*Tartars & Martyrs*) CANFIL has a new company that sells computer software: Cybernautics, PO Box 40132, San Francisco, CA 94140. He already has several games for the TRS-80 Level II 16K machine. Hmmm—isn't that the same computer you have?

Will gaming wake up to RPG? The Charlie (CHARLES ROBERTS) awards nominations look like they were done by the Prussian Field Marshalls Association. If these Charlies show how BNGs (Big Name Gamers, T) assemble an order of battle, *please* keep them off my battlefield!

And not unrelatedly, dear, are you aware that the *fortieth* anniversary of WWII is upcoming? No wonder so many of the younger gamers find fantasy and science fiction games more relevant ("relevant" is a word I haven't used since 1966. . . I may have to wash out my mouth with Mai-Tai).

I must admit I'm stumped by your question. What *does* ROSE CHUNG have in common with GREG STAFFORD of Chaosium and SCOTT BIZAR of FGU?

Love,

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